

MUSICAL AMERICA



Edited by

John F. Freund

Vol. X. No. 14.

NEW YORK, SATURDAY, AUGUST 14, 1909

\$2.00 per Year
Ten Cents per Copy

DISCUSS CONDITIONS IN ORGANISTS' FIELD

National Association, in Convention,
Hears Practical Papers Read
by Notables

OCEAN GROVE, N. J., Aug. 11.—As the convention of the National Association of Organists draws to a close, the attention of the musicians in attendance is drawn more and more to the brilliant lectures and concerts provided for their entertainment. Lectures by such men as N. J. Corey and J. Granville Smith, and the recital work of Charles Heinroth and Will Macfarlane, as well as the rendition of Mendelssohn's "Elijah" have created enthusiastic and favorable comment. But aside from these events the daily sessions have grown in interest.

From the discussion of purely academic questions the convention has gotten down to real, actual conditions, and one hears more about volunteer choirs, the relationship between organist, choirmaster, rector and congregation, the reasons for the unpopularity of organ recitals and kindred subjects than about the structure of the organ. The convention has become proportionately more helpful, and the more intimate discussions have prompted more social intercourse and greater friendliness.

During the first few days it was not unusual to see disconsolate organists wandering about alone, but now they are to be seen in groups of half a dozen in hotel corners or on the board walk enthusiastically comparing notes and having a good time. If the convention has done nothing else, it has been of value because of its help in making these musicians better acquainted.

Mark Andrews on Church Music

OCEAN GROVE, N. J., Aug. 11.—The second day's sessions of the National Convention of organists were more largely attended than the sessions of Tuesday and the interest in the convention grew perceptibly. The papers were interesting and instructive, and caused much discussion.

It has become quite common to see the organists in attendance taking notes, either for a discussion of the subject during the convention or for future study after the meetings are over. Whereas, the convention started out as a movement to make propaganda for the building of town halls and great organs, it has now developed into an educational series of sessions full of good-fellowship and helpfulness. It is probable that the association will prove to be of greater value to its members along these lines than along any others.

The first speaker of the day was Mark Andrews, of Montclair, N. J., who read a paper on "Music in the Church." Mr. Andrews said in part: "Music in the church is not the principal thing. We are likely to forget that at times; it is an important aid to the church service, but it is not the whole reason for the service. * * * It is absolutely essential that the music should be devotional and full of religious feeling. Some people confound devotional music with sentimental music. This subject is difficult to treat of because many men have many minds on this subject. Some clergymen seem to think that devotional music is simply gospel hymns, and I believe myself that many of these gospel hymns have

(Continued on page 4)



VIRGINIE AND EUGENIE SASSARD

These American Girls, Who Appear on the Concert Stage as Duettists—Soprano and Mezzo-Soprano—Have Won Distinguished Reputations Both in Europe and America. In This Country They Have Appeared with the Leading Orchestras and in Recital. They Will Make Another Tour of America Next Season. (See page 8)

Prof. Samuel S. Sanford Seriously Ill

BRIDGEPORT, CONN., Aug. 10.—Samuel S. Sanford, until recently professor of music at Yale University, and president of the New York Symphony Society, was brought here to-day on his yacht *Wakiva*, seriously ill. Mr. Sanford, who is sixty years old, was brought here by advice of his physician. After a recent consultation it was decided that all that would save Mr. Sanford's life would be outdoor life on a yacht, so the *Wakiva* was chartered for that purpose. A relapse took place Sunday.

Hammerstein in Chicago Again

Oscar Hammerstein left hurriedly for Chicago Tuesday, and it is believed that he has gone to negotiate with the manage-

ment of the Auditorium with the idea of taking the Manhattan Opera Company to Chicago during the coming season. It was announced a few days ago that Otto Kahn, a director of the Metropolitan Opera Company, had signed a contract in Paris that will take his organization to Chicago for the entire month of April, 1910, and it is believed that Hammerstein is determined not to allow them to occupy the field alone.

Chicago Girl for Boston Opera House

Emma Hoffmann, of Chicago, who has appeared with signal success in several of the large Italian opera houses, has been engaged for next season at the Boston Opera House. Miss Hoffmann's voice is a powerful soprano of unusual richness and dramatic quality.

MERRY ORCHESTRAL WAR IN THE SOUTH

Two Factions in Atlanta Battle
for Supremacy in City's
Musical Activity

Atlanta, Ga., now recognized as the principal musical center of the South, is having a merry orchestral war, with two strong factions, each enlisting some of the most prominent people of the city, contesting for supremacy. The trouble dates back to the big festival last Spring, when the Dresden Orchestra visited the city and more than 10,000 music-lovers attended a series of concerts given in the new auditorium.

Up to date, the orchestral war has been characterized merely by a series of controversies in the local newspapers and a display of deep feeling on the part of the warring factions.

The Atlanta Musical Association states that it has organized an orchestra of sixty members and has engaged Victor Ila Clark as director, and that the concerts will begin in the early Fall.

The Atlanta Symphony Orchestra announces that it has organized with practically the same number of players, and has engaged H. W. B. Barnes as director. The latter organization has existed for several years, but has only entered the professional ranks with the announcement just made.

The backers of each society doubt the ability of the other to carry out the announced plans.

The Atlanta Musical Association was founded by Bertha Harwood, of Atlanta, organized by sixteen charter members in October, 1908, and was incorporated in January, 1909. Its work embraces choral, orchestral, recital and educational features, and it has a library and spacious club-rooms seating 700. The present membership is nearly 200, and includes the directors of music of the following institutions: Atlanta Conservatory of Music, Cox College, Agnes Scott College, Washington Seminary, Rosa Woodbury Schools, Miss Hanna Schools, State Normal School, Athens, Ga.; Bessie Tift College, Forsyth, Ga.; Shorter College, Rome, Ga.; Brenau College, Gainesville, Ga.; the organists and choirmasters of many churches, the president of the Musicians' Union, and the directors of Wurm's, Wedermeyer's and Buchanan's orchestras. The association gave its first orchestral concert in their auditorium on April 25, with creditable success.

In regard to the future the society announces in positive terms: the engagement of Victor Ila Clark, associate director of the Dresden Philharmonic Orchestra, as director of the Atlanta Philharmonic Orchestra, with headquarters at No. 122 Peachtree street; the engagement of Mr. Clark as a member of the faculty of the Atlanta Conservatory of Music beginning late in August; the engagement of fifty-five of the sixty orchestra members; five symphony concerts under the baton of Mr. Clark, to be given in the Auditorium-Armory, dates to be made public in September; and six artists' concerts, Dr. Wüllner, Tilly Koenen and Ferruccio Busoni.

The position of the Atlanta Symphony Orchestra and a general view of the whole situation, made by a disinterested party

(Continued on page 8.)

ENGAGE ARTISTS FOR CINCINNATI FESTIVAL

Important Developments Expected
When Van der Stucken Returns
—News of Local Musicians

CINCINNATI, Aug. 9.—The directors of the May Festival are gradually completing plans and engaging some soloists, but nothing of importance is expected until Frank Van der Stucken's return to America in October.

As for the Symphony Orchestra concerts, the business details are all being taken care of as far in advance as possible, and the management gives assurance that everything will be in readiness long before the season opens with the first set of concerts on November 26 and 27.

Incidentally, it may be mentioned that the Cincinnati Symphony Orchestra Association has recently moved its office to the sixth floor of the Union Trust Building, which is splendidly located near the center of the business district. The offices are conveniently arranged and every possible provision has been made to facilitate the handling of the heavy work which will fall upon the office during the concert season. From this office Manager Edwards will conduct all business in connection with the local concerts and the handling of the outside engagements of the orchestra, and, judging from the bookings already made and the numerous inquiries being received in regard to securing the orchestra for festivals and concerts in other cities, the Symphony headquarters will be one of the busiest places in Cincinnati. Mr. Stokowski will return to Cincinnati about the first of September.

Interest is being taken in a recital which will be given in Assembly Hall of the Sinton Hotel to-morrow by Mabel Riegelman, a former Cincinnati girl, but late of Oakland, Cal. Miss Riegelman has been a protégé of Mme. Gadschi, who took an active interest in the vocal education of this gifted young lady. Miss Riegelman is now on her way back to Europe, and has been persuaded by her uncle, Morris Isaacs, to stop over and give a recital in the city of her childhood. Mrs. Lillian Tyler Plogstedt has been engaged as accompanist for this recital.

Mrs. William McAlpin, who has been very successful in recent years in placing her pupils in light opera, announces that the following pupils have been assigned places for the coming year: Evelyn Carpenter, with Savage's "The Gay Hussars"; Laura Devoto, with "The Gingerbread Man"; Max Oemler and Marie Finnegan, with Ziegfeld's "Parisian Model"; Howard Engart, as the Prince in "The Golden Butterfly."

One of the most pleasing of the mid-season entertainments was the musicale given on Friday evening by Amy Jonap at her home on Winslow street, Walnut Hills. The participants were Miss Jonap, violin; Ethel Mork, New York City, piano; Vera Barstow, of Pittsburgh, Pa., violin; Helen Adler, cello; Emma Norton, violin; Helen Frank, piano; Freda Mork, recitation; Leo Feldman, Alfred Jonap and Max Feldman, piano.

The Monday Musical Club held its annual outing this year at Coney Island, in connection with the annual election, which was followed by a banquet tendered to all the active members of the club. The gentlemen who were invited by the members were present at the latter function, and the club and its guests had an enjoyable afternoon and evening. The following officers were chosen for the ensuing year: President,

MISS WICKHAM TO SING HERE

Former Henry W. Savage Star, an American Girl, Among the Latest Recruits of the Metropolitan



Florence Wickham

Florence Wickham, an American, and a schoolmate and friend of Lucy Moody, daughter of General Passenger Agent Samuel Moody of the Pennsylvania lines west of Pittsburgh, has just been engaged to sing at the Metropolitan Opera House next season. Since the death of her father, some six years ago, Miss Wickham has been under Mr. Moody's care.

Miss Wickham began her studies for a stage career six years ago, at the time of



Miss Wickham as "Carmen"

her father's death. Her voice was an excellent one, and her uncle gave her the money to obtain a musical education, both here and in Berlin.

After she had studied in Germany two years, a representative of Henry W. Savage engaged her to sing one season in his "Parsifal" company.

On several occasions during that season she sang the rôle of Kundry. She then returned to Berlin, and for the last two years she has been singing in Germany.

PINSUTI'S PLANS

Academy of Music Impresario to Open Season with "La Gioconda"

Arrangements have been completed for the grand opera season at popular prices at the Academy of Music in New York. The season will begin on September 4.

The artists who have been engaged include Mmes. Adaberto, Gonzaga, Ferrabini, sopranos; Mmes. Fabbri, Tanfani, Delcampo, Peregó, mezzo-sopranos; MM. Pacini, Segura, baritones; MM. Wulman, Lucetti, Barocchi, Sampieri, Gravina, basses. The musical directors will be MM. Jacchia, Angelini, Avitabile and Luchetti.

The artists as well as the chorus and ballet will sail from Havre on August 14 on *La Lorraine*. Rehearsals will begin on August 23. The opera that will be given on the opening night probably will be "La Gioconda," with Mmes. Adaberto, Fabbri and MM. Zerola and Pacini in the leading rôles.

How New Friends Are Won

WORCESTER, Aug. 6, 1909.

To the Editor of MUSICAL AMERICA:

I have had the pleasure of showing a copy of your paper to several persons, and the result has been that your love of fair play, your habit of calling a spade a spade and your "telling the truth and shaming the devil," notwithstanding your close relations with his namesake, "Mephisto," have always gained a new subscriber for you.

With best wishes for your future success,
Cordially,
E. WING.

SONNECK RETURNS FROM TRIP ABROAD

U. S. Delegate to Vienna Music Congress Resumes Duties at National Capital

WASHINGTON, D. C., Aug. 10.—Oscar G. Sonneck, chief of the music division of the library of Congress, has returned to Washington after spending several months abroad. Mr. Sonneck attended the International Music Congress at Vienna as a representative of the United States. He was very warmly received, and his paper on "America's Music Life" was highly appreciated.

Mr. Sonneck has a fund of music lore at his command, and has done so much research work that he was able to give to the members of this international congress interesting facts about primitive music that were both new and interesting.

Aside from attending the congress he heard a number of musical affairs of different character in the various cities he visited. Mr. Sonneck has again resumed his duties at his desk at the library of Congress to re-enter research work with renewed energy.

The Chautauqua at Washington Grove has been presenting interesting programs of music to members and visitors each week. An attractive concert was given last week by the Atherholt Quartet, composed of Mrs. Arthur G. Dunn, soprano; Mrs. Eleanor Baker Spencer, contralto; Frederick Scheaffer, bass, and William G. Atherholt, tenor, who were heard in both concerted and individual numbers. Alice L. Ford assisted as piano accompanist and soloist on this occasion. The recent lecture-recitals by N. J. Corey on Goethe's "Faust" and "The Legend of the Holy Grail" have added much to the music of the Chautauqua. Helen Meriam, Percy S. Foster and other local musicians have been active in presenting attractive programs.

Edith Pickering, soprano and vocal teacher, has severed her musical connections in the capital city and will make her future home in Monterey, Cal.

Two of Washington's singers were heard at a concert given recently at Ocean City, N. Y. These were Mrs. H. L. Parkinson and Christine M. Church, both being very well received. W. H.

A SAN FRANCISCO ORCHESTRA?

Harley Hamilton, Los Angeles's Conductor, Advocates Plan

SAN FRANCISCO, Aug. 1.—Harley Hamilton, the director of the Los Angeles Symphony Orchestra, has returned from the East. He says that a symphony orchestra would prove a success in San Francisco.

"I have heard that the California Promotion Committee and other prominent organizations and individuals are talking of forming a permanent symphony orchestra here," he said, "and I don't see why it wouldn't be a success. I have conducted a successful orchestra in Los Angeles for twelve years, and this city is a better one for such an enterprise. I would strongly favor the movement, and believe it would work good morally, artistically and materially to the city."

John Young on Vacation

John Young, the well-known concert tenor, with his family, is resting on Narragansett Bay, below Providence. Frederick Wheeler, baritone, is with the Youngs.

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NORFOLK—QUAINT CONNECTICUT TOWN—BECOMES A MUSIC CENTER

With Jeanne Jomelli, David Bispham, Janet Spencer, Beddoe, Heinroth, Chalmers, and Other Celebrities as Soloists, an Ambitious Festival Is Given

They do things differently in Norfolk, Conn. They have only 1,600 people there, but the inhabitants are already talking of the "Norfolk Idea," and are displaying a becoming pride in their increasing civic importance. Why, isn't Norfolk the town that Carl Stoeckel and the Litchfield County Choral Union and the Music Shed made famous? But that's another story. This story is but the chronicle of the musical doings of the Norfolk Home Missionary Society of the Congregational Church.

In the first place, to understand the absolutely unique musical efforts of this society, you must understand Norfolk. At first sight, as you alight at the railroad station after a long uphill ride through a beautiful hilly country, you look with pleasure at the surroundings and feel rather surprised at the attractive look that the place has. But your pleasure turns to surprise as you enter the station and notice that the walls are covered with appropriate pictures of travel scenes, well chosen and tastefully arranged.

Then surprise after surprise awaits you as you drive from the station to the old-fashioned, home-like inn, for you see a pretty little gymnasium, several attractive public buildings, a beautiful park with its monument, well-kept old homesteads with spacious lawns and gardens, the old church, the inscription on which informs one that only two edifices have occupied that spot, one erected in 1706 and the present one in 1813, and then you begin to get over your astonishment and understand.

Norfolk is one of those naturally attractive old towns, once commercially important, but now side-tracked by a hurrying generation, in which the predominant element is still of the old New England stock, full of family pride and possessed of a strong love for the home town. Built upon the modest fortunes of a century ago, the present generation has amassed a more than comfortable competency, and, governed by its local pride, has expended the surplus in matters of public good.

"The Norfolk Idea" arouses no envy, no discontent, for the people as a whole feel that they are a part and parcel of the whole movement, that they really form one great family intent on civic improvement, whether in government, public parks, art, literature or in music. And they are proud of their work. The old saying, "Scratch a Russian and you will find a Tartar," is here exemplified; criticize the "Norfolk Idea" and you will soon discover that each criticism is an argumentative Tartar. I know, for I tried!

The women of the town have long had a Home Mission Society, and for fifteen years it has been customary for them, under the guidance of Mary Eldridge, to give a concert. It is only fair to say, however, that Miss Eldridge regards this event as her contribution to the funds of the society, and so turns over all receipts to the work, paying all of the concert bills herself. The concert is made the event of the year, rivalling the music festival in importance.

Starting modestly, the annual concert has grown until it has become quite the greatest miscellaneous concert in America, given outside of New York. For example, this year, on August 3, the soloists were: Mme. Jeanne Jomelli, Janet Spencer, Daniel Beddoe, David Bispham, Charles Heinroth, Emilio Agramonte, A. P. Hackett, Thomas H. Thomas, Harry Wieting, Donald Chalmers, Marie Beaumont Weber, Ethel Bunnell Falconer, Louise Thomas-Spence, Dorothy Pollock and Woodruff Rogers. The program, partly in honor of the centenary of Mendelssohn's birth, was as follows:

Mendelssohn, overture to "Ruy Blas," Mr. Heinroth; song, "In Praise of God," Male Quartet; air, "O Rest in the Lord," Miss Spencer; air, "The Sorrows of Death," Mr. Beddoe; air, "Hear Ye Israel," Mme. Jomelli; air, "Is Not His Word Like a Fire?" Mr. Bispham; Nocturne, Ferrata; Chromatic Fantasia, Thiele, Mr. Heinroth; Inflammatus, Rossini, Soloists and Chorus;



SOLOISTS AT THE RECENT NORFOLK CONCERT

Reading from Left to Right: Emilio Agramonte, Miss Mary Eldridge, the Patroness of the Affair; Charles Heinroth, Seated; Standing, Thomas H. Thomas, David Bispham; Omitting One, Mme. Jomelli, Nicholas Hemance, Janet Spencer, Woodruff Rogers, Dan Beddoe, Dorothy Pollock, Marie Weber, Donald Chalmers, Louise Thomas-Spence, Ethel Falconer, Archie Hackett, Harry Wieting

"O Rudder Than the Cherry," Handel; "Frost Scene" from "King Arthur," Purcell; "Drink to Me Only with Thine Eyes," Old English, Mr. Bispham; aria from "Thais," Massenet, Mme. Jomelli; "O Peaceful Night," German; "Spring is Lord of Earth," Attenhofer, Male Quartet; "Ballad of Trees and the Master," Chadwick; "The Butterfly," La Forge; "A Song," "Ecstasy," Rummel, Miss Spencer; aria from "La Boheme," Puccini, Mr. Beddoe; "Templar's Song," from



Old Church at Norfolk in Which Concert Was Given. Only Two Buildings Have Occupied This Spot, One Being Erected in 1706 and This One in 1813. The Church Was Decorated with 1,200 Stalks of Gladiola

"Ivanhoe," Sullivan; "Boat Song," Ware; "Danny Deever," Damsch, Mr. Bispham; "Chant de Bacchante," Bemberg; "Du bist die Ruh," Schubert; "The Call of Radha," Ware; "Charity," McDermid; "To-morrow," Spross, Mme. Jomelli; "Oh Padre Mio," from "William Tell," Rossini, Messrs. Beddoe, Bispham and Chalmers. Quartet and Chorus, "Thou City Great and High," from "Hora Novissima," Parker, Mme. Jomelli, Miss Spencer, Mr. Beddoe, Mr. Bispham, Male Quartet and Women's Quartet.

But as much as one admires the "Norfolk Idea" and the woman who makes these

concerts possible, one cannot refrain from giving credit to the artists who appeared. In the first place, the ensemble work was brilliant, for the chorus consisted of a men's quartet and a women's quartet of soloists brought from New York for that purpose. Their work in the Inflammatus and in the finale from the "Hora Novissima," under the direction of Mr. Agramonte, was practically perfect. The men's quartet sang several unaccompanied selections in a manner to convince the MUSICAL AMERICA representative that perhaps, after all, a male quartet might make real music. With David Bispham in "Danny Deever," they added tremendously to the effectiveness of the work. The trio—Daniel Beddoe, David Bispham and Donald Chalmers—performed in excellent style the trio from Rossini's "William Tell."

But it is of the soloists that most must be said. The oratorio numbers were, of course, rendered in a way to provoke applause. The climax of the concert came, however, in the second half, when the several artists chose their own numbers, and were consequently at their best. David Bispham was never more effective than in his singing of certain songs on this program. Good as his voice is, and artistic as his singing may be, it was because of his personality, his individuality, that he won his applause.

With Dan Beddoe it was beauty of voice that won the audience. No matter what Mr. Beddoe sang, it was the sheer beauty of the tone, the winning expressiveness of the voice itself that satisfied. Probably Mr. Beddoe has never appeared to better advantage.

Mme. Jomelli sang as if she had been resting for six months instead of singing one of the biggest seasons of any artist in America. Her voice was fresh and clear, and the high notes came as easily as those in the middle register. Mme. Jomelli's Italian and French arias were sung inimitably and with Gallic abandon. The audience was as appreciative as her work was excellent.

Janet Spencer sang with a fullness of tone and a sympathetic quality that placed her voice in a class with that of Mme. Jomelli. A contralto is seldom as popular as a soprano, but Miss Spencer won her full share of the applause.

Charles Heinroth played remarkably well on a small and incomplete organ, and, assisted by Emilio Agramonte and Woodruff Rogers, furnished the accompaniments.

The audience crowded the church to the doors, until not another person could have

gotten in, and no wonder, for the admission was only fifty cents! But Miss Eldridge did not stop with the giving of the concert. The church was decorated with 1,200 stalks of gladiola and other flowers, elaborate souvenir programs were provided free of cost, and there were flowers for all of the participants. The receipts were approximately \$350, and the expenditures—but there, it's the "Norfolk Idea," and it's a good one, so there's no reason to compare receipts and expenditures! A. L. J.

DE RESZKE PUPILS RETURN

Cora Belle Knight and George W. Piner Back from Europe

Cora Belle Knight, of Canton, O., who has been studying vocal music in Europe for five years, part of the time as a pupil of Edouard de Reszke, arrived home on the Cunard liner *Campania* Saturday, and is prepared to begin her career as a lyric soprano. Miss Knight said De Reszke had assured her she had one of the highest sopranos he had ever heard, and that her voice was three notes higher than Tetrazzini's.

Another De Reszke pupil on board the *Campania* was George W. Piner, of Berkeley, Cal. De Reszke informed Mr. Piner that he was the first tenor since Tamagno who could sing "William Tell" in the original key.

Miles Farrow's Successor in Baltimore

BALTIMORE, Aug. 9.—Dr. A. Madeley Richardson, of London, has accepted the position of organist and choirmaster of Old St. Paul's Church, to succeed Miles Farrow, who was recently appointed organist at the Cathedral of St. John the Divine, New York. Dr. Richardson will take charge of the work in the Fall. He has been organist and choirmaster of St. Saviour's Cathedral, Southwark, London, for the past twelve years. He is a graduate of Keble College, Oxford, and is regarded as one of the most cultured musicians in England. W. J. R.

Adamowskis Guests of the De Kovens

BAR HARBOR, ME., Aug. 9.—Mr. and Mrs. Reginald De Koven entertained at the De Gregoire on Tuesday night at a dinner of sixteen covers. Timothee Adamowski, the well-known Boston violinist, and Mme. Adamowski-Szumowska, the pianist, were among the guests.



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ORGANISTS IN NATIONAL CONVENTION DISCUSS PRACTICAL SUBJECTS

[Continued from page 1]

tremendous power. The thing that is full of humility and prayerful is devotional. The 'Hallelujah' chorus stirs our devotional spirit to the utmost, as do certain gospel hymns. The truth is that we must have both kinds of music."

The discussion of this paper was spirited, and was participated in by several members. The principal speakers were J. J. Miller, of Norfolk, Va.; Smith N. Penfield, of New York, and Mr. Forrest, the latter attacking especially the belief that ancient music, such as the Gregorian Chant, is useful or applicable to the needs of modern congregations.

The Rev. Scott Kidder, of Millersville, Md., made an excellent address on "Church Music from the Minister's Point of View." In the course of his discourse, which was a discussion of the relation that should exist between the organist and the minister, rather than the music that should be performed, Mr. Kidder made a plea for more forbearance on both the part of the organist and the rector. In giving many experiences of his own, he pointed out that the lesson was that a little diplomacy and tact would accomplish what an insistent demand would fail to do.

The afternoon of the convention was taken up with an address by W. E. Woodruff, of Wilkes-Barre, Pa., a layman, but an observant one, and Gustav Viehl, of New York. Mr. Woodruff's address, which was not a set one, but rather a chronicle of certain experiences, and the deductions to be gotten from them, was most stimulating, and provoked a hearty discussion. The subjects spoken of ranged from the relationship of individuals concerned in the making of the church music to a consideration of the various styles of music to be used, and, in fact, everything pertaining to the rector and the organist and their work.

The usual afternoon organ recital was given by Mr. Macfarlane, and was attended by a large number. In the evening G. Aldo Randegger, pianist, appeared in recital. The performance was largely attended. The program was as follows:

"Masaniello," overture, Auber; Sonata quasi Fantasia, Beethoven; Harmonies du Soir, Liszt; Marche Funebre, Prelude in A Major and Valse in D Flat, Chopin; Meruet and Musette, Van Westerhout; Etude, Raff; Elegia, Gayotte and the "Rainbow" scene from the opera "Zhalfron," Randegger; Prelude to the opera, "The Promise of Medea," Randegger; Concerto in A Minor, Grieg.

The Ocean Grove Festival Orchestra appeared in several numbers, under the baton of Tali Esen Morgan and Sig. Randegger, and also accompanied in the Grieg concerto.

G. D. Richards Discusses "Voluntaries"

The first paper of the third day was by G. Darlington Richards, of New York, whose subject was "Voluntaries." Mr. Richards said: "In order to understand the relationship between the voluntary and the service, of which it forms a part, it is well to remember that the purpose of the voluntary is, as the rest of the service, to aid in the worship of God. The prayers, the Bible instruction and the sermon have each a part in the general plan of delivering the message. Why, then, should not the voluntary be made a part of the spiritual message? Much of the reform needed in this line can be effected by the organist, and the sooner that the organist understands that his playing is a part of the service the sooner he will aid in the spiritual uplifting of the congregation."

In the general discussion which followed the paper, S. Lewis Elmer, of Brooklyn, and J. J. Miller, of Norfolk, Va., being the chief speakers, the question of the value of the postlude was brought up and discussed in a rather spirited manner.

The afternoon session was devoted to papers by Herbert R. Ward, of Brooklyn, and J. J. Miller, of Norfolk, Va. The paper of the former was a consideration of "Hymnology, Hymns and Tunes of Our Church," and was a sketch of the history and growth of the modern hymn tune. The paper was carefully prepared and showed the result of great research. Some attention was paid to the efforts of early American writers. Mr. Miller's paper was concerned with "Music in the Hebrew Service, Past and Present," and was, like the former paper of the session, largely historical. In it he remarked the strangely

unchanging form of service and the now obsolete methods of notation still in use in the Hebrew service.

The event of the evening was the delivery, by N. J. Corey, of Detroit, Mich., of a lecture on "Parsifal." The lecture was attended by over 2,000 people, and was well received. Mr. Corey treats the subject in a unique manner, which makes it all the more acceptable to the listener. He lectures for about fifteen minutes, explaining the opera by means of facts and legends, with the aid of stereopticon views, and then plays on the organ a transcription of the music, after which he again takes up

Mr. Heinroth Reads Paper on Organ Recitals

OCEAN GROVE, N. J., Aug. 11.—The fifth day of the convention brought out an increased number of organists, many having arrived on Saturday for the "Elijah" and for the remaining concerts and meetings. The first paper of the session was read by Charles Heinroth, of Pittsburg, the subject being "Organ Recitals." Mr. Heinroth's paper was one of the most pertinent read so far, and caused a spirited discussion which was participated in by many of the members of the association. Mr. Hein-

"While it is very difficult to get a professional musician to attend an organ recital, because he has very little respect for the organist and his ability, it is much more difficult to give a good organ recital than it is to give a good piano recital."

"Many organists make their programs too long. A program, the actual playing of which occupies about an hour and ten minutes is about all the public will stand. Organists should limit their programs and should give the very best, and then people will go away wishing for more. A great point is to send away the audience happy. Soloists give point to a program, as a rule, but there have been cases where the audience has walked out as soon as the soloist has finished, leaving the organist the task of playing to empty benches. It is a mistake to get an audience by advertising a great soloist."

The closing paper of the morning session was read by Mark Andrews, of Montclair, N. J. In the afternoon Mr. Waters, of New York, read a paper on "Catholic Church Music of To-day," in which he took the stand that the only desirable music is that which aids the congregation in fixing its attention on the liturgy. He would exclude music of operatic, or even concert, associations. He was of the opinion that the Gregorian music had come to stay, and based his opinion on the will of the mass of worshippers as well as on the dictum of the church authorities.

A paper on "Organ Accompaniments," by J. Christopher Marks, of New York, was read by Chester Beebe, the secretary of the association. In it Dr. Marks affirmed that the art of accompaniment is sadly neglected. "As no actual method is taught to acquire this art, the organist has to model his work after that of some skilful player, or think it out for himself. Tact, taste and talent must be employed, as well as manual dexterity. An organist cannot hope to attain to the highest standard of his art without a certain amount of knowledge of harmony, counterpoint, form and instrumentation."

On Tuesday morning Tali Esen Morgan gave an informal talk on the "Volunteer Choir," saying among other things: "Most people regard the volunteer choir as a necessary evil, and it certainly is a difficult thing to handle. A good many people think that good results cannot be gotten from a volunteer choir. While I agree with Henry Ward Beecher that there are three kinds of people, men, women and singers, I have never had any difficulty in managing volunteer choirs, and I never lost one in my life."

"The first thing I insist on is regular attendance, for without that no good work can be done. Then I eliminate the 'boss,' usually a woman, and the man who thinks he can sing when he cannot. The 'hat' problem has also to be solved, but there is only one way; eliminate the hats."

Mr. Morgan also discussed the advantage of the social evening for the choir, the question of giving musical services, the use of Christmas, Easter and other anthems at any time in the year, and the relation of choirmaster and rector, and choirmaster and organist. He spoke in his characteristic and forceful manner, and aroused a warm discussion.

Miss Elizabeth Vosseler, of Flemington, N. J., then read a paper on the establishment of children's choirs to feed the adult choruses in small towns, where the musical forces are small and inadequate for the work required. The whole paper hinged on the education of the young people so that when the proper time came they could take up the choir work with a knowledge sufficient to make them of use. It was one of the most interesting papers of the convention, especially to the organist of the church in the small town.

The subject of "Women Organists" was discussed by Bertha Antoinette Hall, organist of St. Andrews Church, Providence, R. I. The subject was well treated and proved to be of interest to the many women



CONVENTION MEMBERS LEAVING AUDITORIUM AT OCEAN GROVE

Reading from Left to Right: Mr. and Mrs. E. H. B. Flood, Shreveport, La.; J. Sebastian Matthews, Morristown, N. J.; Then, Omitting One, Carl Bergwald, Mount Vernon, N. Y.; J. W. Barrington, Bryn Mawr, Pa.

the last half of the work and follows a similar plan. In this way the continuity of the opera is not broken, and yet the listener is given a restful change by the succession of pictures, explanations and music.

Some of the Delegates

The following organists and choirmasters have registered since the publication of the last list in MUSICAL AMERICA:

Grace L. Darnell, Flemington, N. J.; Alfred G. Eldridge, Washington, D. C.; Elizabeth V. Vosseler, Flemington, N. J.; R. F. Maitland, Philadelphia; W. E. Woodruff, Wilkes-Barre, Pa.; Anne L. Pearson, Chicago; H. L. Yerrington, Norwich, Conn.; A. W. Dickey, Norwich, Conn.; Mrs. S. P. Dunlap, New York; Gustav Viehl, New York; Bertha A. Hall, Providence, R. I.; M. Elizabeth Anderson, Grand Rapids, Mich.; J. H. Sexton, Asbury Park, N. J.; A. B. Jennings, New York; R. V. Elliot, New York; H. J. Zehm, Charlotte, N. C.; C. A. Kennedy, Philadelphia; James Pearce, Yonkers, N. Y.; Dora M. Lockwood, Gloversville, N. Y.; Kate M. Hotchkin, Binghamton, N. Y.; C. S. Yerbury, Brooklyn; C. A. Lane, Alliance, O.; Mrs. George Merrifield, Falls Church, Va.; Jennie M. Lowe, West Newbury, Mass.; Pearl V. Corbin, Binghamton, N. Y.; H. R. Ward, Brooklyn; W. F. Acker, Allentown, Pa.; H. L. Amiss, Washington, D. C.; A. R. Gyles, Beloit, Wis.; Mary Marsh, Washington, D. C.; Mrs. E. M. Fithian, Bridgeton, N. J.; S. R. Avery, Yonkers, N. Y.; F. L. Turnair, New Haven, Conn.; J. E. Neumann, New Haven, Conn.; J. H. Johnston, Washington, D. C.; E. D. Roderick, Wilkes-Barre, Pa.; E. E. Howe, Fisherville, Mass.; D. F. Easterday, Lincoln, Neb.; H. F. Lenning, Germantown, Pa.; H. R. Wood, Taunton, Mass.; Bella F. Hirshfield, Scranton, Pa.; Helene Villefeu, New York; Geta F. Bender, Mount Joy, Pa.; W. C. Handy, Brooklyn; W. M. Yates, Little Falls, N. J.; H. H. Kinney, Waverly, N. Y.; Florence McMillan, New York; Florence V. Schwarzwalder, Murray Hill, N. J.; A. H. Turner, Springfield, Mass.; Rev. J. O. Boyd, Princeton, N. J.; S. L. Jones, Brooklyn; Henrietta C. Cunningham, Port Jervis, N. Y.; Belle S. Wade, Memphis, Tenn.

roth's most important statements were as follows:

"I have listened to a great many organ recitals and have arrived at certain conclusions that have helped me greatly in my own work. The average organ recital is not as interesting as it might be; the playing is, very often, not up to the standard, that is, not up to what might be rightly expected of the player, and there is a monotony about the general run of recitals which makes them very irksome. To illustrate: every time I listen to a performance of the 'Elijah' I become very drowsy, and so with the organ recital, unless there is something extraordinarily interesting one is apt to grow tired or restless. Part of this tiresomeness is due to the organist who believes that the organ is an un-rhythmic instrument and so does not take sufficient care to make his performance a live one from the rhythmic standpoint. A great deal of care should be taken in selecting compositions for the recital, as the success depends in a large degree upon these selections."

"There is very little inducement for any young musician to become a concert organist. It requires no effort to keep up with the church service, and even when we examine the rewards of the concert organist who has arrived at the top the returns are plainly inadequate. The concert pianist has the manufacturers to back him. A large firm can afford to guarantee a pianist a certain income or a certain number of recitals if he will play its instruments, but organ manufacturers cannot, and will not, do this. Consequently, the organist is at a great disadvantage, and, from the standpoint of remuneration, the organist has a precarious existence unless he is willing to accept a church position."

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Mischa Elman

SEASON 1909-1910
IN AMERICA
January, February, March

MANAGEMENT:
THE HENRY WOLFSOHN
MUSICAL BUREAU
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organists and choirmasters present. At the afternoon session several papers were read on the training of choirs, the most important ones being those by Lacey Baker, of Calvary Church, New York, and G. Warren Andrews, of New York, on "Choir Training." The papers were of great value, and that by Mr. Baker was also written in a style that provoked frequent applause and laughter. It was one of the brightest papers of the convention.

The Week-End Arrivals

The registration of visiting organists continues steadily, and will probably increase as the end of the convention approaches. The following registered on Saturday and Monday:

Theodore E. Schulte, New York; Mrs. J. F. Totten, Norristown, Pa.; Miss C. B. Le Fevre, Somerville, N. J.; Fred B. Cherry, Burlington, N. J.; Emma Cox, Schenectady, N. Y.; Otto A. Graff, New York; Electa F. Baldwin, Whippany, N. J.; C. B. Hawley, New York; Charles T. Ives, Montclair, N. J.; James W. Studley, New York; Mary A. Monzel, Chicago; Marguerita Dixon, Roseville, S. I.; E. H. Bearse, Brooklyn; Evelyn R. Snyder, Atlantic Highlands, N. J.; Addie B. Hill, Bainbridge, N. Y.; R. M. Treadwell, New York; E. K. Corrant, New York; Carrie C. Hopper, Fishkill-on-Hudson, N. Y.; Edgar C. Viban, Baltimore; Garibaldi Anighi, New York; J. S. Thiemeyer, Washington, D. C.; Samuel Nittinger, Philadelphia; Leonard Wallace, Jersey City; Conrad Wirtz, New York; J. M. Keeling, Washington, D. C.; Charles A. Hanschel, New York; Mary S. Haggart, Gloversville, N. Y.; Florence M. W. Jones, Chatham, N. Y.; Gertrude B. McGowan, Newark, N. J.; James C. Bradford, New York; Manuel R. Philippi, New York; Charles N. Parker, Brooklyn; William L. Wright, Dobbs Ferry, N. Y.; Edward Graff, Brooklyn, N. Y.; G. Froelich, New York; Alice M. Ford, Highland, N. Y.; Frank H. Warren, New York; Arthur R. Spencer, Port Chester, N. Y.; Irma R. Courtenay, Brooklyn Manor, L. I., N. Y.; Charlotte Bachmann, Hohokus, N. Y.; William W. Pratt, Brooklyn.

Noted Artists Sing in "Elijah"

OCEAN GROVE, N. J., Aug. 9.—The musical program provided for the National Association of Organists, now in convention here, is most elaborate, and includes many important recitals and concerts, but it is doubtful whether any will surpass the rendition of Mendelssohn's "Elijah," which took place on Saturday last. The musical forces concerned were the New York Festival Chorus and the Ocean Grove Festival Chorus, 700 voices, the Ocean Grove Festival Orchestra, seventy-five players, Will C. Macfarlane, organist, and the following soloists: David Bispham, Reed Miller, Caroline Mihr-Hardy and Adah Campbell-Hussey and Grace Underwood. Tali Esen Morgan directed.

The dominating feature of this great performance was, of course, the chorus work. While some of the fineness of detail is lost when the chorus is larger than three hundred, a more than sufficient gain is made in dignity and massiveness of effect, especially when the work is rendered in so large an auditorium. Perhaps certain of the more complicated choruses were a trifle indistinct, more because of the largeness of the choir than because of lack of preparation, but this was more than repaid by



A GROUP OF PROMINENT ORGANISTS AT THE CONVENTION OF THE NATIONAL ASSOCIATION IN OCEAN GROVE, N. J.

Reading from Left to Right: Dr. Smith N. Penfield, New York; Tali Esen Morgan, New York; Robert Hope-Jones, Elmira, N. Y.; S. Lewis Elmer, Brooklyn; N. J. Corey, Detroit; Will Macfarlane, New York; Chester Beebe, Brooklyn; H. Darlington Richards, New York; B. W. Hough, Richmond, Va.; Henry S. Fry, Philadelphia; Homer N. Bartlett, New York

the glorious breadth of tone attained in the more massive and dramatic selections. The chorus shone especially in the dramatic responses in the "Fire" and "Rain" scenes.

The choral effects were aided by the excellent playing of the orchestra, which was enlarged for the occasion. It was an absolutely dependable accompanying instrument and its readiness and plasticity went far toward the successful rendition of the work. Special mention should be made of the recitative passages, usually so difficult for orchestra, and the dramatic scenes between "The Elijah" and the other characters, in which Mme. Driscoll, the able tympanist, shone to advantage.

The central figure among the soloists was, of course, David Bispham, who interpreted the rôle of "Elijah" in his well-known style. In his hands the character of "Elijah" was a powerful one entirely in keeping with the strong musical setting. His portrayal of the dramatic scenes was so vivid that the audience was aroused to a high pitch of enthusiasm. Reed Miller did some of the best singing of his career on this occasion. His "If with all your Hearts" was sung with a beauty of phrasing, a legato and a breadth of tone that was a revelation. Though the announcement was made that there would be no applause until the close of the first part, the audience could not resist the opportunity and broke forth into a storm of approval. The rest of Mr. Miller's work was in keeping with his first aria and added greatly to his reputation in Ocean Grove.

Caroline Mihr-Hardy, soprano, was excellent in her scenes with "Elijah" and was a worthy second to Mr. Bispham. Her "Hear Ye Israel" was a most satisfactory performance. This was Mrs. Hardy's second appearance in Ocean Grove in an "Elijah" performance and she more than

equalled the impression of her first effort. Adah Campbell-Hussey, contralto, made a most satisfactory fourth member of the solo quartet and acquitted herself with great credit, especially in her rendition of "O, Rest in the Lord."

The part allotted to the Youth was sung by Grace Underwood. The part, difficult because of its fragmentary character and because of the continuously high pitch, was sung in a most creditable manner.

The whole performance took on the proportions of a festival rendition and was impressive because of its magnitude. Tali Esen Morgan conducted in his usual authoritative manner and placed another great success to his credit.

Heinroth's Recital Warmly Received

OCEAN GROVE, N. J., Aug. 10.—Charles Heinroth, organist of the Carnegie Institute of Pittsburgh, gave, before the National Association of Organists, what was probably the best recital ever played on the Ocean Grove organ. His program was unacknowledged and was a model recital program designed to please both the musician and the layman. Owing to the great heat and insufficient advertising the attendance was not as large as it should have been, but those present more than made up by their enthusiasm for the lack of numbers. Mr. Heinroth was loudly applauded after each selection and was given an ovation at the close of the recital. The program was as follows:

Overture to "Ruy Blas," Mendelssohn; Pastoral in A Minor, Guilman; Spring Song, Hollins; the first and second movements from the Rheinberger Sonata in G Minor, No. 19; the Introduction to the Third Act and the Bridal Chorus from "Lohengrin," Nocturne, Ferrata; Fugue a la Gigue, Bach; Graceful Dance, German; Chromatic Fantasia, Thiele.

FOR MOZART OPERA HOUSE

Lilli Lehmann Plans to Realize Her Fond Hope—Big Festival to Be Given in July

BERLIN, Aug. 7.—Frau Lilli Lehmann, who has long entertained an ardent ambition to erect a concert and opera house dedicated to Mozart, has perfected arrangements which promise to lead to the realization of her aim.

With the aid of Felix Weingartner, conductor of the Royal Opera in Vienna, she has arranged for a great musical festival to be held in Salzburg in July of next year. It is understood that many of the foremost singers of Berlin and Vienna will contribute their services.

Part of the funds required for the proposed "Mozart House" have already been raised through Frau Lehmann's efforts. It is expected that the proceeds of the festival will be sufficient to make up the necessary total. The building is to be located in Salzburg.

The first recital ever given in Canada devoted entirely to the works of native composers was that which took place at Picton, Ont., on August 2, when Mrs. Herbert McMullen, violinist, and Dr. J. H. Smith, organist, assisted by Gena Branscombe, the composer, herself a pianist, and Mrs. Moreley Currie, Helen Davison,

The average organ recital is irritating to the professional musician because of the rhythmic indecision caused by the time lost in manipulating the various stops, but Mr. Heinroth gave no evidence of such a fault. His playing was distinguished by its rhythmic distinctness, its clearness of phrasing and the cleanness of the technic. Though the large organ was almost unfamiliar to Mr. Heinroth, he was never at a loss in his registration. In matters of tone coloring and the combinations of the various stops, Mr. Heinroth was more satisfactory than any other organist who has played in Ocean Grove. His recital was attended by a majority of the visiting organists and its excellence may be measured by the enthusiastic comments of his fellow musicians.

J. Granville Smith on "Extemporization"

OCEAN GROVE, N. J., Aug. 7.—The most important feature of the convention meetings to-day was the lecture on "Extemporization," by J. Granville Smith, the English organist and lecturer. The lecture will be more fully reviewed in a future issue of MUSICAL AMERICA.

Macfarlane's Cantata Sung

OCEAN GROVE, N. J., Aug. 9.—Will C. Macfarlane's cantata, "The Message from the Cross," was performed under the composer's direction on Sunday afternoon. Charles Heinroth, of Pittsburgh, presided at the organ, the full orchestra accompanied and the chorus numbered nearly 300. The soloists were David Bispham, Caroline Mihr-Hardy and Adah Campbell-Hussey. The work is melodic and pleasing in style, and was greatly enjoyed by the 6,000 people present. A. L. J.

PASS GUILD EXAMINATIONS

W. C. Carl's Pupils Become Fellows and Associates of Organists' Order

At the recent examinations of the American Guild of Organists all the Carl pupils from the Guilman Organ School passed the exacting requirements, which this year were more rigid than in previous seasons.

The list is as follows: Fellows, Mary J. Searby, T. Scott Godfrey Buhrman; Associates, Prue R. Baird, Grace May Lissenden, Harold Vincent Milligan, Caroline Marjorie Tucker.

There are already a goodly number of the students of this institution, which makes a specialty of preparing candidates, already in the Guild.

Among the number are: Fellows, Gertrude Elizabeth McKellar, Grace Leeds Darnell; Associates, Henry Seymour Schweitzer, Mary Adelaide Liscom, Katherine Estelle Anderson, Edna Chase Tilley, Louise

Dade Odell, Eugene C. Morris, Kate Elizabeth Fox, Arthur Warneke, W. Ralph Cox and Harry Oliver Hirt.

Director Carl is in Carlsbad for the "cure," before visiting M. Guilman in Paris, and returns to New York the latter part of September.

Chicago Soprano to Sing with Damrosch Orchestra

CHICAGO, Aug. 10.—Sibyl Sammis MacDermid, the popular soprano, will sing an aria from "Tannhäuser," "Fulfillment," "Charity" and "Love's Great Song," by James G. MacDermid, with the New York Symphony Orchestra, Walter Damrosch, conductor, at Ravinia Park, Tuesday, August 17.

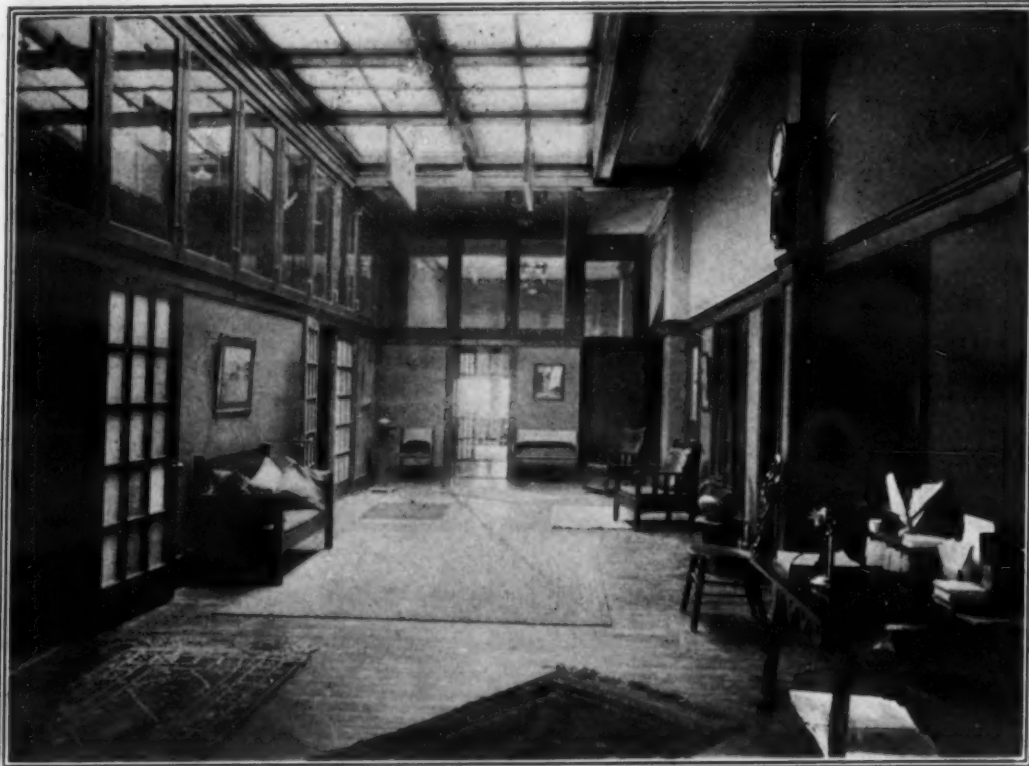
Vienna is to hear three new operettas when the new season opens—Franz Lehar's "Gypsy Love," Oscar Straus's "Didi" and "The Village Without a Man," by Von Heller.



SEASON 1909-10
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CHICAGO MUSICAL INSTITUTION IN HANDSOME HOME



Waiting Room of the Columbia School of Music

CHICAGO, Aug. 9.—The accompanying illustration shows the waiting-room of the Columbia School of Music in the Ohio Building. This is the third home of this institution since its foundation, and each time the change has been made necessary by a demand for larger quarters. In September, 1907, the Columbia School moved from its old quarters at Kimball Hall to the Fine Arts Building, and on the first of May, this year, it moved into its new home in the Ohio Building. The school's studios are unique in that they have double glass partitions and are absolutely sound-proof.

Light Opera in St. Louis

ST. LOUIS, Mo., Aug. 9.—Grace Van Studiford, for many seasons with the old Bostonian Opera Co., came to Delmar Garden yesterday, to stay several weeks, as a star with the local company. The first attraction, opening Sunday evening, was "Robin Hood," a rôle she sang hundreds of times when she was with the Bostonians. Others in the cast were Ann Tasker, Carl Haydn, tenor; Alfred Cahill, baritone, and William H. Sloan. Frank Mulan has closed

a successful week in "The Chimes of Normandy."

It is announced that the new opera of Alfred G. Robyn, "The Western Girl," will be produced in Seattle in the early fall. Thomas F. Reilly, of Kansas City, wrote the libretto, and it is said that the opera contains many tuneful and clever numbers.

The Amphion Club announce that they have secured Mme. Schumann-Heink and Cesar Thompson for one of the concerts this fall.

Edward A. Stein, personal representative of H. H. Hanson, was in the city this week arranging for local appearances of some of the Hanson stars this winter. Among them are Ferruccio Busoni, the pianist, and Tilly Koenen.

H. W. C.

ELIZABETH KING IN PARIS

New York Contralto Tells of King Clark's Work

Elizabeth King, the contralto who is studying in Paris with Frank King Clark and Mme. Jane Arger, will return to America in the early fall to resume teaching at No. 925 Park avenue, and to take up concert work, making a specialty of modern French songs. In a recent letter Miss King speaks of Mr. Clark's work as follows:

"I am studying with Frank King Clark in Paris, and find him the thorough master of voice technic that he is claimed to be. I am also coaching with Mme. Jane Arger, making a specialty of modern French songs. She is an excellent singer and musician, whose work as teacher of French style and diction ought to be better known in America. It is very well known and highly thought of in Paris, especially among musicians."

"I suppose you know what a rendezvous the King Clark studios are in the Summer for New York singers. I have met there Dr. Lawson, who has a class with him; Arthur Phillips, the baritone; George Hamlin, the tenor; Francis Rogers and others. There seems to be but one opinion of King Clark's work. Not a moment of the half-hour is wasted. He works hard over one, and he understands the voice as no one I have ever met."

Herbert Plays Baltimore Man's Compositions

BALTIMORE, Aug. 9.—Two compositions of Howard R. Thatcher, of Baltimore, were recently played by Victor Herbert's Orchestra, at Willow Grove Park, Philadelphia. They were a "Concert Overture" and "March of the Gargoyles." Both compositions were well received by the audience, and Mr. Thatcher was warmly congratulated by Mr. Herbert and Henry Hadley, the well-known composer. Mr. Thatcher is organist of Mount Vernon Place Methodist Episcopal Church and Eutaw Place Synagogue, and musical director at the Maryland College for Women, Lutherville, Md.

W. J. R.

DELNA WANTS TO OPEN HERE IN "LE PROPHETE"

But Metropolitan Tells Her There Is No Tenor for the Opera—Caruso on Voice Economy

Charles Henry Meltzer sends this cable dispatch from Ostend, Belgium, this week: Two famous singers sat at adjoining tables in the restaurant of the Kursaal; one was Caruso and the other, a large, handsome woman of five and thirty years, with a vague resemblance to Nordica, was Marie Delna, the new Metropolitan contralto. From time to time they bowed to each other and exchanged liquid compliments.

Then they began talking of the perils of oversinging. Caruso said:

"In future I shall not squander my voice as I have done. Though my contract calls for eighty appearances during nine months, I shall be careful not to crowd them together, and when my American season ends I may devote a month to a concert tour, but that is all. The only new rôle I expect to sing next winter is that of *Frederick Loewe*, in Franchetti's opera, 'Germania.' I created the part in Milan."

Then Delna said: "I sang eighty-three times at the Paris Gaiete, forty times in Benjamin Godard's posthumous opera, 'La Vivandiere,' twenty-three times in Bruneau's 'L'Attaque du Moulin' and twenty times in Gluck's 'Orfeo.' I am most anxious to make my American debut as *Fides* in 'Le Prophete,' but the Metropolitan management tells me there is no tenor for the title rôle; yet it would be an ideal part for Slezak."

"I would like some day to appear in America as *Dido*, in Berlioz's 'Troyens,' and to sing the leading rôles in 'Carmen,' 'Orfeo' and 'L'Attaque du Moulin.' I hope I shall like New York. If I don't I shall not return there."

A prominent Englishman, speaking of conditions in his own country, says that "upper-class girls, who do not go to school at all, have by no means so good an ear for music as the great middle-class, which is the most musical section of the community."

Munich's Tonkünstler Orchestra, under Josef Lasalle, is to make extensive tours next season throughout Germany, Austria-Hungary and Spain.

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For particulars and year book, address : : : : : RALPH L. FLANDERS, Manager



Dear MUSICAL AMERICA:

It is likely to be a long time before we shall get away from associating the artist with over-excited nerves. Since we must accept the idea, we must also to some extent explain it. I am put in mind of it just now by hearing of Massenet's invariable irritation and bad humor just preceding a first performance of one of his operas. He is said to have a positive dread of criticism on these occasions. Louis Schneider, Massenet's biographer, says of the composer: "For two weeks preceding a première he is literally beside himself, and the master who would not tolerate the fault in any of his interpreters has a tremulous voice when he talks."

I do not think that one would be justified in making the generalization that the artist has more sensitive nerves than other people. As a matter of fact, he must have a highly developed, highly sensitized nervous system, in order to be an artist. But many persons who are not artists have the same. These persons, however, do not have to face a never-ending succession of crucial moments, as the artist does. A person of extremely sensitive nervous organization goes to a concert. He is under no nervous strain in doing so; he merely sits back and enjoys himself. For the artist, though, whether he is singer, player, or composer—especially if he is trying something new on public and critics—the moment is an ordeal. He may get a kind of excited enjoyment out of it, but his nerves are on trial, nevertheless. To make matters worse, such trials usually come at irregular intervals. Even the person of moderate though not abnormal sensitiveness will have a hard time keeping an equable disposition under such harassing conditions.

Since artists have not, as a class, been famous for their self-control, they could scarcely escape a reputation for being freakish, hypersensitive and erratic. So much has this come to be the badge of the artistic fraternity that artists have found it to their interest to actually cultivate or at least affect habits that one would otherwise look for only in an institute for the harmless insane. They have reasoned thus: genius is to madness near allied; we will appear a little mad and people will think us geniuses. A premium was set upon freakish habits of manner and dress. This was just as true of the contesting lyre and flute players at the Olympic games of ancient Greece as it is of many artists of to-day.

Well, what are all these reflections leading one to? From nerves to long neckties is a big jump, but it is a tempting acrobatic feat to many near-artists. I fancy that the man whose high-strung nature and trying occupation incline him to act like a monkey is the very man who ought to do his derndest to look and act like a human being. All of which takes us a long ways from Massenet, who is a gentleman and a scholar. The wise man will discriminate carefully between the nervous-

ness of the artist-man in a trying position and the capers of the artist-monkey.

* * *

The man who recently advertised in London, offering his services as a pianist at so much per day to invalids who were unable to attend concerts, must be either a great artist or no artist at all. It is possible that he merely could not compete with other pianists, and so sought out this way of making a living. Most persons I fancy will be inclined to dismiss him with some such thought. Personally, I like to think that he preferred not to compete with other pianists—that he is a kind of Socrates protesting against the false gods of the age. Think of the joys of the successful musical artist to-day—personal distinction, multitudinous applause, the limelight, glowing press notices! What more can earth offer! Is not the acme of bliss reached in these rewards which the age offers to the successful artist? And then think of a man who will deliberately forego them, who will let these great prizes pass by, and employ his art, unnoticed and obscure, in a simple human service bringing no such glorious rewards! Surely such a man must have a truly great nature, and that greatness must be reflected in his art.

* * *

The Rev. Dr. T. P. Frost, of the First Methodist Church, Evanston, Ill., finds the old-time hymn "Pull for the Shore" out of date. Let us hope that this authoritative dictum will encourage other persons in a position of authority to pronounce the sentence of death upon a number of other hymns which have for a long time afflicted the human race. It makes no difference that it is because of the words that Dr. Frost condemns the hymn. The important thing is to get it condemned.

The sentiment is ungallant and unchristian, the minister says. The spirit of present-day Christianity is to pull out from the shore and go to the wreck.

When Dr. Frost gets his new "Pull for the Wreck" written, I hope he will not take it to a composer petrified by puritanism.

There are some good hymns, to be sure, but the hymns of modern sectarianism are a sorry sight, or rather a sorry sound, compared with the chorals of the days of Bach.

I would almost countenance religion, myself, if it would only become great enough again to produce religious music as big as the old chorals.

* * *

"I love my wife, but O you talking-machine." This is the latest version.

Hubby insisted on playing the machine, and Mrs. Einwick, of Newport News, Va., shot him with a small caliber rifle. She hasn't yet explained why she didn't shoot the phonograph. That would have been just as effective, and would have kept her out of jail.

Even as it was, she might have kept out of the calaboose if she had not shot hubby again in the evening of the same day for again turning on the abhorred machine.

If the machine could talk more entertainingly than the lady, the husband was scarcely to be blamed, although he ought to know what to expect from her as the result of his rashness.

The morning shot was given with a rifle, and the evening volley with a revolver. Mrs. Einwick must be a regular walking arsenal.

* * *

The industrious Oscar talks of building a jail, so that, as he says, if he is forced to serve time, he can do so without the too close proximity of mediocre criminals.

"I do not know why I am to be arrested," he said, "but you never can tell."

Oscar is becoming cryptic. Or was his answer to the reporter who asked him about his future plans merely a way of indicating that since a certain experience last Winter he finds it more amusing to merely "josh" the reporters than to have them thrown out?

Perhaps, though, the impresario spoke seriously. Perhaps he is really about to

build a jail, but misled the reporters as to the real use which he is to make of it. It would come in very handy as a place in which to lock up recalcitrant singers, while they were making up their minds not to break their contracts or not to monopolize certain rôles of which they think that they are sole owners.

Then it would be a handy place for Mary Garden to keep that sister locked up in, whom report says that she has locked up in her Paris apartment to keep away from the advances of a noted singer.

An adjoining cell could be kept for Mary Garden herself, to put her in whenever she felt inclined to talk for publication.

Then if they lock up Mr. Hammerstein himself, he will not be in too close proximity to mediocre offenders.

* * *

Charles Farwell Edson, of Los Angeles, told me recently of an incident which occurred in a town near that city, where he went weekly to teach. One day when Mr. Edson was going for his train back to

Los Angeles, a politician of the town stopped him and wanted to talk about singing lessons for his daughter.

"I'm just off for my train," said Mr. Edson, "but next week when I'm in town we can talk it over."

The appointed hour came around, and the provincial politician said:

"Mr. Edson, at what age do you think a girl should begin to study singing?"

"Not until she has changed from a girl to a woman," replied the teacher. "Up to that time it is well to do everything that is possible for her general musical education, and then when her voice is formed, she should study and develop it."

"Perhaps you know," said the politician, "that authorities differ on that subject."

"Yes, I know," replied Mr. Edson. And then he asked, "How old is your daughter?"

"Two years," said the father of the hopeful. "Babyland says that she should have one ten minute lesson every week."

Your

MEPHISTO.

OTTAWA SINGER WINS FAVOR IN ITALY AT HER OPERATIC DÉBUT



EVA GAUTHIER,

Protegé of Sir Wilfred Laurier, Who Has Just Made Her Operatic Début

OTTAWA, CAN., Aug. 9.—Much satisfaction is expressed here by the many friends of Eva Gauthier on her signal success in making her début in grand opera. Miss Gauthier is a daughter of Louis Gauthier, of the Department of the Interior, and is also a favorite and protégé of Sir Wilfred Laurier, Canada's Prime Minister. Miss Gauthier's début was made at Pavia, Italy, near Milan. *La Provincia Parese* says: "Signora Eva Gauthier was greatly applauded, her name being called by the audience with persistence until she had to appear seven or eight times. She was singing the part of *Micaela*, in 'Carmen,' for the

first time. Her voice is limpid, of great range and perfect intonation. She conquered the public instantly."

NO HOTEL FOR TETRAZZINI

She Will Have a Home of Her Own When She Comes to New York

LONDON, Aug. 6.—Mme. Tetrassini has left London for her old home, Florence. She will then open her house in Milan for a few weeks before filling some important engagements in England. She sails for New York early in November on the *Lusitania*.

Tired of hotel life, Mme. Tetrassini has determined to have a home of her own in New York. A friend has been commissioned to find a suitable house, and the prima donna hopes to be settled in one soon after her arrival.

She is a singer who does not scorn to superintend the running of an establishment, and in her Milan home pays daily visits of inspection to her kitchen and holds consultations with her cook. She has an extensive knowledge, too, of cookery, and can explain, should there be necessity, just how certain favorite dishes should be prepared.

Hammerstein Minus a Philadelphia Representative

PHILADELPHIA, Aug. 9.—Oscar Hammerstein has announced no successor to J. de Jara Almonte as manager of the Philadelphia Opera House. The impresario is quoted as saying in New York last week that he dismissed Almonte for the "best interests of the service." "Philadelphia is a splendid city," he asserted, "and any man should be happy to have a nice position and remain there, but Mr. Almonte, I understand, has higher aspirations than the City of Brotherly Love. I shall not appoint his successor until Ernest Goerlitz, my new general manager, arrives from Europe." S. E. E.

Giulia Strakosch a New "Merry Widow"

LONDON, Aug. 9.—Giulia Strakosch, the American soprano, has just signed a contract to be the "Merry Widow" in the opera of that name when it is produced in Brussels next December, at the Theatre Royal. It will, of course, be sung in the French language, with which Miss Strakosch is thoroughly familiar.

"You see," said she, "they wanted an American 'Merry Widow,' and I got the contract. Isn't it fine! Though the finest part is the salary. Just think—eighty pounds a week, and that in real money, too! You can't imagine how pleased I am."

Mrs. George Cornwallis West, the former Lady Randolph Churchill, whose play "His Borrowed Plumes" has just made a hit in London, is a gifted musician, as well as a brilliant writer.

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TENNYSON DAY AT CHAUTAUQUA

Celebration in Honor of Poet Brings Forth a Notable Musical Program—
William H. Sherwood's Recitals a Feature of the Week

CHAUTAUQUA, N. Y., Aug. 9.—The fact that the Friday evening program had been planned, from its literary standpoint, a Centenary Memorial to Alfred Tennyson made it of more than passing interest. But the rapt attention and hearty appreciation throughout the crowded amphitheater corroborated several authoritative opinions that it was the best miscellaneous concert of the season.

The orchestra, under Conductor Hallam, opened with the Intermezzo and Barcarole from Offenbach's "Tales of Hoffmann." Though of light content, it was most pleasing, the sonorous quality of the strings being noticeably good.

Herbert Waterous sang an extremely fine novelty: "Ask Me No More," by James Bird, prominent in the music faculty. In this and in the Newell setting of "Crossing the Bar" the artist displayed an admirable voice.

Wieniawski's "Souvenir de Moskow," for violin, was contributed by Sol Marcossion. Every tone had the finish of the true artist, shown as well by a flawless and pure execution.

Elizabeth Dodge, American soprano, sang two lyrics with settings by Sidney Thomson. Her voice is of bell-like clarity and of much power. William H. Sherwood's mastery of the piano was shown in Arensky's "At the Spring" and the "Faust" Waltz, transcribed by Liszt. His technical prowess and polished musicianship make Mr. Sherwood an ideal Liszt interpreter.

Alfred D. Shaw, of Pittsburg, has a pleasing tenor of rare quality, and sang two numbers in a romantic vein. The chorus sang the familiar Barnby setting of "Sweet and Low" with careful shading, and the orchestra concluded with a brilliant "Bolero" by Moskowski.

On Tuesday afternoon a recital for two pianos was given by Mr. Sherwood and several assistants who are his pupils. Miss Sellstrom played the first movement of the Beethoven E Flat Concerto, the poetic moments being especially good. The first movement of the Grieg concerto was played by Miss Kober in a thoroughly artistic manner. Mr. Sherwood gave a most brilliant performance of the Weber-Liszt "Polaca" in E.

Of unique local interest was the annual celebration on Tuesday evening of "Old First Night," in honor of the founding of this, the original, Chautauqua, in 1873. Chancellor John H. Vincent, one of the surviving founders, presided. After a special musical service an appeal was made by President Dr. George Vincent, dean of Chicago University, for an improvement fund. In a very few moments \$6,000 was collected by popular subscription, supporting the great idea that has given to the English language a new word, standing for absolute democracy, popular education and culture. A handkerchief census revealed a surprisingly large Southern representation, a good sprinkling from foreign countries and fully two score veterans of the first season, thirty-five years ago. The Feast of Lanterns followed, the lake front and ravines being a sight to be remembered.

At the Mid-Week Concert of Wednesday afternoon the soloists for August made their first concert appearance, their work assuring the audience of their artistic accomplishments. Mr. Shaw was heard to

especial advantage in Chadwick's "Before the Dawn." Grieg's "Im Kahne" was sung with picturesque charm by Miss Dodge, while Mr. Waterous showed much intensity of conception and vocal warmth in "Love Abiding," by Jordan.

The overture "Mirella," by Gounod, as played by the orchestra, was a pleasing picture of rural France. Mr. Mayer, of the orchestra, played a cello solo, an "Adagio" by Bargiel. The program closed with a bright glee "With a Laugh as We Go Around" from Bennett's "May Queen," by Miss Dodge and the choir, under Conductor Hallam.

Two highly enjoyable programs were presented during the week by R. J. Winterbottom, the New York organist. The classics represented by the Bach Toccata and Fugue in D Minor, the Handel Concerto in G Minor and the Mendelssohn Sonata No. 1 were delivered with a bold, deep grasp, showing matured and talented musicianship.

The Widor Toccata (from the Fifth Organ Symphony) was a marvelously brilliant example of the modern French school. The artistic apex was reached in the superb fantasia on the Luther chorale: "Ein feste Burg ist unser Gott," by Max Reger. This ultra-modern German seems to follow, as has no one else, along the gigantic lines laid out by Bach, and the composition is a marvel of ingenuity, complexity, inspiration and might. Under the organist's masterful fingers the great contrapuntal masses of tone seemed to roll through the auditorium with compelling majesty. Mr. Winterbottom's visit has been a great treat, and his recitals stamp him an artist of the first rank.

At the Artists' Vocal Recital on Thursday Mr. Washburn opened with an authoritative rendition of "Arm, Arm, Ye Brave," by Handel.

Among several novelties Mrs. Zimmerman sang "The Night Has a Thousand Eyes," an extremely musical song by her husband, Mr. R. U. Zimmerman. Later her rendition of "Dich Theure Halle," from "Tannhäuser," was of great breadth and finish. Mr. Croxton was heard in Franz's "Widmung," and "Daheim," by Hugo Kaun. His voice is of wonderful beauty, and his dramatic spirit well matured.

Mr. Marcossion's admirers were most glad to hear his violinistic talents in an entire recital on Friday. Particularly effective was the Bach Prelude in G Minor, a Cavatina by Rychlik, a Berceuse by Cui and "The Zephyr," by Hubay. The Sarasate "Gypsy Melodies" were played most characteristically with weirdness and abandon. The Bruch G Minor Concerto received a masterful rendition, full of authority and accuracy, poetry and brilliancy.

F. C. M.

Meriden Musicians in Maine

MERIDEN, CONN., July 9.—F. B. Hill, organist of the First Congregational Church, and Mrs. Hill, and Mrs. Arthur M. Brooks, the contralto at the First Congregational Church, have gone to South Bristol, Me., for a short vacation.

W. E. C.

Alice Zeppilli, the former Manhattan soprano, is at Monte Carlo for the Summer. Her recent appearances at the Opéra Comique, Paris, resulted in a reengagement for next season.

MERRY ORCHESTRAL WAR IN THE SOUTH

[Continued from page 1.]

associated with neither of the organizations, follows:

"Miss Bertha Harwood asked, and succeeded in getting Victor Ila Clark to come to Atlanta, with a view to organizing an orchestra to be known as the Atlanta Philharmonic Orchestra. The orchestra was to have been composed of members of the Atlanta Musical Association, of which Miss Harwood is president.

"Mr. Clark came, and found that the Atlanta Festival Association had nothing whatever to do with the orchestra movement, and that none of the business men was interested. Mr. Clark proposed interesting the business men and various organizations in the project, all of which was vetoed by Miss Harwood on the grounds that they were not members of the Atlanta Musical Association.

"Furthermore, Mr. Clark was informed that the Festival Association would not take up the orchestra for the coming festival, but would import a famous orchestra, and that nothing could be gained by his remaining in Atlanta. As a result, Mr. Clark left the city with the announcement that he was called away because of illness in his family.

"H. W. B. Barnes will direct the Atlanta Symphony Orchestra, but not with any hope of appearing at the Spring Festival in any other capacity than chorus director. His chorus work has been most satisfactory in the past, and he will probably direct again next Spring. Mr. Clark will not return to Atlanta to direct or organize any orchestra nor will he be connected in any way with the Spring Festival.

"Not one of the members of the Atlanta Musical Association took part in the festival chorus, and there is no affiliation between the two factions. The directors of the Festival Association will not use any local talent in the next series of concerts other than Mr. Barnes as chorus director, and the affairs will be conducted on much broader lines next year.

"The acceptance by Mr. Clark of the directorship of the Atlanta Philharmonic Orchestra under the management of Miss Harwood, without the influence of the business men or the Festival Association, would have meant the sinking of several thousands of dollars in the scheme, and this Mr. Clark was unwilling to do."

MUSICAL NOTABLES BACK FROM EUROPE

W. J. Guard, Mariska-Aldrich, Charlotte Lund, and Guardabassi Return on the "Rhyndam"

William J. Guard, general press representative for Oscar Hammerstein's operatic ventures, returned to New York on Monday, on board the steamer *Rhyndam*. Mr. Guard lost no time in getting back to his desk at the Manhattan Opera House, and immediately began work in connection with the educational season of grand opera which Mr. Hammerstein will inaugurate at the end of this month.

Mr. Guard spent the entire Summer in Paris. "If some of the New York opera goers, and, in fact, those of other cities in this country, were better acquainted with the quality of opera performances given on the other side, they would be in a position to better appreciate the productions to which they are accustomed in this country," said Mr. Guard to a representative of *MUSICAL AMERICA*.

On the same boat was Mme. Mariska-Aldrich, the beautiful young American singer who was formerly with the Manhattan Opera Company, and who has been engaged to sing with the Metropolitan. She has been adding to her operatic repertoire in Paris, and has also perfected her list of concert pieces. An extensive tour is being booked for her in this country.

Charlotte Lund, the American lyric soprano, who has been studying with De Reszke, was another passenger on the *Rhyndam*. She will visit her parents in this country.

Sig. Guardabassi also arrived on the same steamer. He was formerly a portrait painter, but is known to the musical world through his appearance at the Metropolitan Opera House about six years ago. At that time he was a baritone, but Jean De Reszke turned him into a tenor. He is here simply to visit some friends in the upper part of New York State.

Thomas Beecham's Orchestra, of London, which is coming to this country next Spring for a tour, is to make a tour of one month's duration in the English provinces this Autumn, which will be the longest provincial tour an English orchestra has yet undertaken.

THE UNIQUE MUSICAL WORK OF THE MISSES SASSARD

Among the young American women who have achieved fame in the musical world few have been as successful in their particular line of work as have been Eugenie and Virginie Sassard, sisters, who hail from Houston, Tex. About ten years ago they began their careers as students in Europe, studying with the best teachers in London, Paris, Berlin and other German cities. They have appeared in all the leading European cities in recital, meeting with the greatest success at all times.

Typical Western girls, they ride ponies, throw lariats and live much in the open air. Their early predilections for music led them to follow it as a career. For a time they lived in Austin and then in San Antonio, not far from the Mexican border.

In San Antonio the thrum of the guitar and the voice of the troubador are heard more often than the symphony, the sonata and the opera. They decided to go to Europe, study hard there and not come back until they had accomplished something in their art. They have been abroad many years, and have been students of music in many forms, of languages, customs and philosophy. Since the duet style of singing was very little known abroad, their entrance to that field of work attracted widespread attention. The duets seemed to please the Europeans, particularly in France, England and Germany.

In talking of their work abroad, the Misses Sassard have said that some of their most interesting experiences were in Ireland, where they were given boxes of linen handkerchiefs and bon bons by their admirers. In England after singing before the guests of Baron de Rothschild the baron presented to them two pearl brooches. One was prettier than the other, and the baron got around the difficulty by saying "Whichever is the older may have the pret-

tier of these two brooches." They spend a great deal of their time in looking up quaint songs, old dances, chansonettes, odds and ends, in the music shops in London, Paris and Berlin.

The success which these talented girls have had in America during the past two seasons has been of such a pronounced character that Manager M. H. Hanson has engaged them for another tour.

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the Center, Grace Fee, and on the
Right, Norma Whitfield

Three representatives of the teaching method of Louis Arthur Russell who have been prominent in musical affairs in Manhattan, Brooklyn and the nearby towns of New Jersey during the past season are Gertrude Savage, Norma Whitfield and Bertha Depew. Miss Savage has won high appreciation during the past season by her work in recitals in the Greater New York section. Her programs are of wide range, and the pianist has had great success, especially in Chopin, Brahms and Schumann.

Miss Whitfield has won many words of praise from the critics of the local papers. Her annual recitals are among the features of the musical season of Newark.

Miss Depew is also well known as a prominent figure in musical affairs in New York and nearby towns. She is favorably known for her strong readings of the classics, and has recently returned from a series of concerts in Toronto, Detroit, Chicago and Pittsburg, where she met with fine success with all of her programs. These three pianists have all entered the teaching fields as exponents of the Russell system of music study. Miss Savage has studios in Newark and Madison, N. J., and is an assistant in the faculty of Mr. Russell's schools in Newark and New York. Miss Whitfield's studio is in Newark, N. J., with suburban days in the Bloomfield district. Miss Depew's studios are in Carnegie Hall, New York City.

Grace Fee, another well-known teacher of the Russell methods, has opened a daily Summer class for teachers of these methods at St. Mary's School, near Columbus, O. Among the members of the class are the teaching members of the Dominican Order of Northeast America, this order having recently adopted the Russell systems in all of its music departments.

Miss Fee has for the past five years been prominent in the work of the Normal Institute at Carnegie Hall and the College of Music, Newark, N. J., being a specialist in the Russell foundation principles, and is well known in other musical enterprises of Newark, N. J.

BEECHAM'S OPERA ENDOWMENT

Father of Popular Conductor Gives
\$1,500,000 for New London Project

The Englishman who has promised \$1,500,000 for the endowment of English national opera is Joseph Beecham, of "Beecham's Pills" fame. He is the father of Thomas Beecham, who will bring his New Symphony Orchestra over to America next season.

The Beecham family are among the most distinguished patrons of the arts. Joseph Beecham, who inherited the famous "Beecham Pill" factories from his father, is the owner of a large and valuable collection of pictures. He also shows the keenest interest in musical affairs, and is a very able organ-

ist. His distinguished son, Thomas, has identified himself closely with London musical life as a conductor of great ability and founder of the orchestra that bears his name, the same which comes to America next Spring for a five weeks' tour.

During his work in London he has shown the greatest interest in the new school of English composers, and has introduced much of their best work to the London public. One of the interesting features of the American tour will be the introduction of the work of Frederick Delius, the most-talked-of English composer to-day.

MME. BLOOMFIELD-ZEISLER ON AUTO TRIP IN ENGLAND

American Pianist, with Her Family,
Visits Many Points of Interest
and Meets Old Friends

CHICAGO, ILL., Aug. 9.—Word has been received from Fannie Bloomfield-Zeisler, the eminent pianist, who is at present making a ten days' automobile trip through some of the cathedral and castle towns in England. Mme. Zeisler writes that she had a most delightful ocean trip, and that at the ship concert her two youngest sons, Paul and Ernst, aged eleven and nine respectively, sang "In Jungle Town." Mme. Zeisler accompanying. In London the Zeisler party visited the British Museum, Zoological Gardens, Richmond Park, National Portrait Gallery, Wallace Collection, Tate Gallery, Kensington Palace, Westminster Abbey, Hyde Park, Kensington Gardens, St. Paul Cathedral and other points of interest.

Mme. Zeisler's birthday, on July 16, was celebrated by attending the performance of "Brewster's Millions," which is having a great run in London. At a musicale on July 18 Mme. Zeisler met, among others, Colonel Mapleson and the composer, Bemberg, whose songs are popular in this country. She also met Baron Frederic d'Erlanger, whose latest opera, "Tess," was received with so much favor at Covent Garden. Other celebrities at this same musicale were Zenatello, Maria Gay, and Edith de Lys, the Boston singer who made a sensational success at Covent Garden. On July 19 Mme. Zeisler met Israel Zangwill, who told her he was writing a new play to be produced in the United States soon. She also met Kier Hardie, the labor leader.

NORDICA'S SEASIDE HOME

Her Husband Is Building a \$25,000
Bungalow at Deal Beach, N. J.

In contemplation of homecoming with his bride, Mme. Nordica, George W. Young, the New York banker, has a hundred men erecting his \$25,000 bungalow at Deal Beach, N. J.

The Young estate is the largest, it is said, in Monmouth County, having a front of two and a half miles long.

The building will somewhat resemble the shape of a Greek cross. A feature is a hallway, or rather promenade, extending along the inside north wall the length of the whole structure, so that the entire interior can be thrown open as one room when occasion necessitates.

Many drives lead to the bungalow, shaded with rare and indigenous trees. To the west is a vast flower garden, and at the proper distances are the houses of employees and barns and garages.

"Musical America's" Policy Wins Reader's Approval

SAN DIEGO, CAL., July 26, 1909.

To the Editor of MUSICAL AMERICA:
I renew with pleasure my subscription to the newsiest musical journal with which I am on reading acquaintance.

A steady adherence to the present policy

of your paper cannot do other than elicit fullest substantial approval from your patrons. With best wishes for success,
P. DOUGLAS BIRD.

Grassi, the twenty-two-year-old tenor at the Metropolitan last season, is to remain in Italy for a year or so to gain more experience before returning to New York.

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YOLANDA MERO TO MAKE DEBUT NOV. 8

Hungarian Pianist, Who Has Won
London's Favor, to Give
Orchestral Concert

Yolanda Mero, the noted Hungarian pianist, who has been winning virtuoso honors in the large centers of Europe, notably this past Spring in London, where a change of halls was necessary to accommodate her increased audiences with each appearance, is now enjoying a much needed rest at Wildbald, in the Black Forests of Germany.

The playing of this gifted young woman, scarcely out of her teens, is remarkable for the ease with which she surmounts the greatest technical difficulties, for clearness and for delicacy of phrasing. From reports received from London it is clear that her interpretations show extraordinary insight into the meaning of the compositions in her wide and varied repertoire, and reveal a rare combination of musical maturity, intellectuality and virtuosship rarely found in any other pianist of this generation.

The critic of the London *Daily Mail* after a Mero recital said: "Week in, week out, regular concert-goers see enthusiasm expended upon piano playing that is not comparable with that of Yolanda Mero, which is of the kind that is genuinely distinguished. Her admirable and all-sufficing technique, her rarely musical nature and her well-balanced temperament are qualities not often combined in one pianist, and the fault is the public's if they fail to recognize that in their midst at present is one who possesses those qualities. Her playing was a joy to hear, for it was both legitimate in its strength and refined and distinguished."

Yolanda Mero, who comes under the management of the Henry Wolfsohn Musical Bureau, will make her debut in Carnegie Hall on Monday evening, November 8, in her own orchestral concert.



YOLANDA MERO

Hungarian Pianist, and a Prime Favorite
in London, Who Will Tour America
Next Season

MANY MUSICIANS AT COLORADO SPRINGS

Well-Known Pianists, Singers and
Teachers Visit Pike's Peak
Region During Summer

COLORADO SPRINGS, COL., Aug. 4.—The Call of the Wild has brought an interesting galaxy of artists to Summer in the Pike's Peak region. Among the first to arrive was Louis Persinger, the young violinist whose rapid strides from studentship in the Leipzig Conservatory to concert-mastership of the Ysaye Orchestra in Brussels, and later of the Blüthner Orchestra of Berlin has won him distinction at home and abroad. During his course of study with Ysaye, which covered a period of three years, Mr. Persinger successfully toured England and Scotland, besides scoring triumphs in Brussels and Leipzig.

Georgina Nelson, an accomplished pianist, has just returned from two years of work in Vienna with Leschetizky and one in Berlin with Busoni. Previous to her European studies Miss Nelson, after winning the Fanny Bloomfield-Zeissler scholarship, was graduated from the New England Conservatory, and later continued her work with Mme. Szumowska-Adamowski.

Of the singers to swell the list of visitors are Eleanor Painter, soloist of Dr. Parkhurst's church of New York City, who returns after a season of profitable work with Percy Hemus, the baritone; Mrs. Winifred Perry, who studied with Oscar Saenger the past season and is contralto substitute for the Summer in the First Congregational Church of this city, and Maude Williams, contralto soloist of the Euclid Avenue Christian Church of Cleveland, O., who while here is pursuing a course of study with H. Howard Brown.

Rubin Goldmark, the distinguished pianist and lecturer of New York City, is also making us his usual Summer visit.

The first of a series of free organ recitals given at the First M. E. Church last Sunday afternoon by Wilhelm Schmidt served to attract an unusually large and enthusiastic audience of music-lovers, many of whom were tourists. The organ at this church is one of the finest in the West, and these recitals bid fair to prove a popular diversion for the thousands of annual Summer visitors. The assisting soloist at this recital was Eleanor Painter.

Mrs. Charles Arnold Logan's voice pupils were recently heard in a post-season recital, demonstrating in a commendable manner a practical knowledge of controlled breath and free tone emission.

The friends of Allen Byrnes, a young pianist of exceptional promise, will regret to read of his recent death in this city. While in Vienna studying with Leschetizky, five years ago, Mr. Byrnes became a victim of the White Plague, since when he has resided in this city, hoping for recovery.

W. S.

Memorized Two Million Notes

LONDON, Aug. 1.—Max Darewsky, the child musician who has won the gold and silver medals of the London Academy of Music, had to memorize two million notes in only thirty-two days for his examination.

Clarence Eddy on Vacation

Clarence Eddy, the concert organist, left New York last Monday with Mrs. Eddy, for a vacation. They will spend two weeks at the Hotel Tadousuk, on the Saginaw River, and will also remain at Murray Bay,

the St. Lawrence River, completing their outing in the White Mountains. Mr. Eddy will return during the second week in September, to resume his work as organist and director of the Tompkins Avenue Church in Brooklyn.

MME. LITSNER'S PUPILS

Noted Teacher's Work This Summer
Attracts Favorable Comment

Mme. A. Litsner, who teaches the Garcia method of singing in New York, and whose work in Europe won for her many signal honors from the French government, is meeting with great success at Ocean Grove, N. J., where she is spending the Summer with some of her pupils.

Mme. Litsner's Summer studio at that resort has been kept busy. The work of at least three of her pupils—Zada Clark, Beatrice French-Cooper and Miss Brainos—has been of an exceptional character. Less than six months ago these young women began their work under Mme. Litsner, and those who have watched their progress have spoken in the highest terms of praise regarding the results.

Many of the prominent soloists who have appeared at the Ocean Grove concerts conducted by Tali Esen Morgan have become interested in the method employed by this singer, and the indications are that Mme. Litsner will have a busy Winter season at her New York studios, No. 54 West Thirty-ninth street.

Damrosch Arranges Gloucester's Music

GLOUCESTER, MASS., Aug. 4.—Walter Damrosch arranged the music of the pageant, "The Canterbury Pilgrims," at the "Gloucester Day" celebration to-day. The music was furnished by a band of sixty-five pieces and a large pipe organ built expressly for out-of-door work. At periods in the performance the bells of the city churches, connected electrically with the organ, sounded their chimes.

Alberta Carina Returns from Berlin

Alberta Carina, of Philadelphia, who for three years has been singing dramatic soprano rôles in the Komische Oper in Berlin, arrived last week from Europe. She will sing in a few concerts and will visit her brothers, who live outside of Philadelphia. She was known in Philadelphia several years ago as a violinist. She was then Carrie Gehman. She is now Mrs. Augstein.

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von 662 LA SALLE AVE CHICAGO EDWARD DE RESZKE, the World's Greatest Basso, says: "After hearing Alfred Hiles Bergen sing, I must say that his teacher, Mrs. von Bergen, is the finest I have met in America for tone placement."

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ECHOES OF MUSIC ABROAD

Cosima Wagner May Authorize a "Parsifal" Production at Paris Opera Next Year—Geraldine Farrar Cultivating Larger Dimensions and Johanna Gadski Resting at Same Sanatorium—Melba Discovers Still Another Voice, and the End Is Not Yet—Vienna Court Opera Loses Anna von Mildenburg—Birmingham's Elaborate Festival Program

WONDER of wonders! Cosima Wagner is on the point of authorizing a production of "Parsifal" at the Paris Opéra during the season of 1910-11, according to Paris advices. The Widow of Bayreuth is keenly disappointed that the opera directors of Germany and Austria failed at their conference in the Spring to reach a unanimous agreement to refrain from producing "Parsifal" after the expiration of the copyright in 1913, and thus chivalrously reserve for her exclusively, as far as those countries are concerned, the distinctive feature of the Bayreuth festivals. Already several of the dissenting brethren have announced their intention of adding this work to their Wagner répertoires.

Now Frau Cosima has it in her power to punish them by granting to a foreign country the privilege of making the first authorized production outside of Bayreuth, and at that at least two years before the rights will be released in Germany. If she decides to take this step she will be ignoring the great Richard's specific instructions regarding the protection of his last music drama for Bayreuth, but the statement is given out that "in view of the imperfect and incomplete performances that have been given of this work in different cities Mme. Wagner feels disposed to advance the time limit fixed by her husband." As she has never seen and heard the Metropolitan production it is simply another instance of ignorance being bliss.

In the meantime MM. Messager and Broussan are sanguine of the outcome of their negotiations. With the addition of "Parsifal" they would have a complete Wagner repertoire at the Paris Opéra with the exception of "The Flying Dutchman," which has been given only at the Opéra Comique as yet, and "Rienzi."

TWO of the Metropolitan's most popular sopranos have sequestered themselves in the same sanatorium at Bad Elster, but for cures of differing nature. Geraldine Farrar has been taking the so-called *Mastkur*, which, to be interpreted in plain, ordinary English, is a "stuffing cure," whereby patients are made to eat at regular intervals of two hours, usually, whether they will or no. For Johanna Gadski, on the other hand, a simple rest cure, without any overtime demands on the organs of digestion, has been prescribed.

It is evident from August Spanuth's report that the *Mastkur* has already wrought a miracle in the case of New York's favorite *Madama Butterfly*, *Mimi*, *Marguerite* and *Nedda*. The *Staats-Zeitung's* Berlin correspondent, who has been making a tour of the Bohemian baths, visiting *en route* the Saxon Bad Elster, declares that after Miss Farrar's six weeks' seclusion he scarcely recognized her. "I could not believe my eyes when I first looked at her, she has become so round and pudgy," he writes. Scotti was nowhere to be seen; the fair Geraldine's affections, indeed, seemed to be bound up in a fascinating French bulldog. "She still reserves a considerable share, however, for mother and father, with whom she makes short automobile tours in the environs as her only diversion. She informed me that she is now so hardened against betrothal rumors that hereafter she will not take the trouble to deny them."

While Miss Farrar is growing "round and pudgy," and, incidentally, annexing the goose girl in Humperdinck's "Children of the King," *Charlotte* in Massenet's "Werther" and *Zerlina* in Auber's "Fra Diavolo" for her next season's repertoire, Mme. Gadski, in another part of this forest retreat, is preparing to assume *Leonora* in "Il Trovatore" next Winter, for the first time in her career. Her tall young daughter, Fräulein Lotte, stands guard against all

temptation to forget the object of her retirement.

THE *Ortrud* that carried off the honors of the inaugural "Lohengrin" at Bayreuth this Summer, Anna von Mildenburg,

IT would be difficult to count the voices that Nellie Melba has "discovered" and "taken an interest in" during her public career, but—where are they all? And she has not stopped discovering yet. Over in New Zealand she has dragged out of more or less blissful obscurity a contralto with "a voice of two and a half octaves without a break." The possessor of this desirable organ was born in Scotland, but was taken in infancy to New Zealand and has lived there ever since.

The Australian diva gave sixteen concerts in New Zealand, where her single disagreeable experience came in the form of an earthquake shock in Wellington. When she visited Rotorua the Maoris treated her to the kind of hospitality with which they welcomed Teresa Carreño two years ago. "As her carriage pulled up at Whakarewarewa the Maoris, who had assembled in force, honored her with a *haka* of welcome. This unexpected greeting greatly pleased her, and the weird cries and contortions of the

WHEN Mark Hambourg made his last tour of South Africa he got into conversation with two Boers who were much impressed by the size of the grand piano he was taking with him on his tour, says *M. A. P.* When they were told that it weighed 1,850 pounds they were astounded. "Eighteen hundred and fifty pounds!" they echoed. "How many people does it take to play it?"

BIRMINGHAM'S annual festival is scheduled for October 5, 6, 7 and 8. This year, for the first time in the fifty years and more of the Birmingham Festival's existence, there will be no performance of "The Messiah." Old-timers will be mollified, however, by Mendelssohn's "Elijah" and Handel's "Judas Maccabeus."

Rutland Boughton, whose "The Invincible Armada" is to be given a fortnight later at Newcastle Festival, will also have a novelty here, "A Song at Midnight." The second part of Granville Bantock's "Omar Khayyam," which has been coming from the composer's pen in instalments, will have its first local performance, and Part III will be sung for the first time anywhere. Sir Edward Elgar's "Dream of Gerontius," Berlioz's "Damnation of Faust," Dvůřák's "Stabat Mater," Cherubini's Mass in C, No. 4; Brahms's "Song of Destiny," Bach's Motet, "The Spirit also Helpeth Us"; Mozart's "Jupiter Symphony," Beethoven's "Eroica" and the Elgar Symphony are the remaining larger works to be performed.

The array of soloists is the best that England could assemble. The engagement of Pauline Donalda for the Berlioz *Marguerite* is now old news. The other singers will be Perceval Allen, Agnes Nicholls, Mme. Gleeson White, Louise Kirkby Lunn, Ada Crossley, Phyllis Lett and George Henschel, John Coates, Walter Hyde, Dalton Baker, Robert Radford, John Harrison, Frederic Austin.

The co-operation of Dr. Hans Richter as conductor will be what the keystone is to the arch.

ALTHOUGH Covent Garden is now dark and the Castellano Company has taken its departure from the Drury Lane scene of Maria Gay's popular success, London will not long remain operalless. The annual late Summer invasion of opera in English is being planned in the Moody-Manners camp, and on Saturday of this week Charles Manners, prepared for one more deficit in his devotion to the cause he espoused when he married Fanny Moody, will assemble the combined forces of his several companies at the Lyric Theater.

The special interest of this season of two or three weeks will center in the first production of Wagner's "Rienzi" in English and the *première* of the one-act opera, "Maitre Seiler," by the Scotch composer, Alick Maclean, who founded his work on one of the Erckmann-Chatrian romances. Clementine de Vere-Sapio will continue to share the *prima donna* burdens with Mme. Moody.

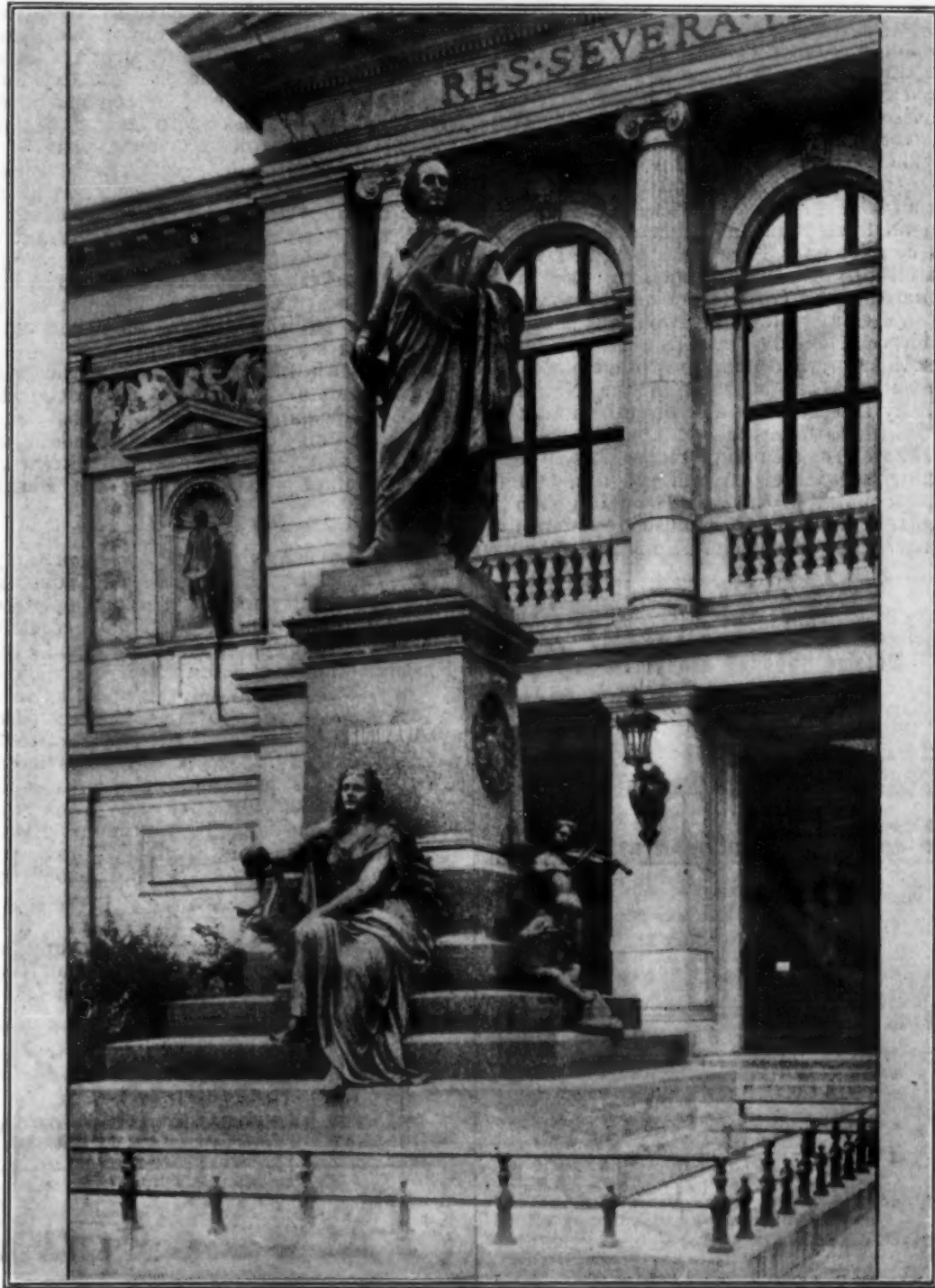
A little later opera in the vernacular will also have as an advocate the Carl Rosa Company, which will take possession of Covent Garden for an Autumn season. "Louise" is then to be given in English for the first times.

AN obscure, fame-hungry music critic applied to the *Musical News* recently for a recipe for becoming a modern composer. The desired information was given in detail in an article headed, "The Art of Decomposition."

First, in order to defy successfully all attempts on the part of his audiences to detect the tonality of his works, he is advised "not to let any two successive chords have any definite relation to each other, and if a key be suggested instantly to flee from it." On the other hand, he is not "to jump to the conclusion that a common chord is forbidden," though "there is one chord that must not be used—the chord of the dominant seventh, which is banal to the last degree." He is urged to "rely upon the formula, 'Use anything anyhow'—especially anyhow! This confuses your listeners, and consequently you will gain a reputation for profundity of thought and complexity of treatment very cheaply."

As far as harmony is concerned, the writer notes the blood-curdling fact that "many decomposers strangle the infant at birth. Any-

[Continued on next page]



A Memorial That Is Attracting the Attention of American Tourists in Germany. The Statue of Mendelssohn, Which Stands in Front of the New Gewandhaus in Leipsic. It Is the Work of Werner Steen

has severed her connection with the Vienna Court Opera in order to begin a career in legitimate drama. As the direct outcome of her success as *Clytemnestra* in Strauss's "Elektra" last Spring, she is to make starring tours in the same rôle in the Hofmannsthal drama of "Elektra" sans the Strauss music during the coming season. She will also essay *Frau Alving* in Ibsen's "Ghosts," and other intense characterizations.

But her opera repertoire is not to be entirely neglected. Guest appearances at the leading opera houses will alternate with her theater engagements. Still, her Bayreuth *Ortrud* may be considered as in a sense her operatic swan song. Her marriage to Hermann Bahr takes place early in the season.

haka were the more effective and warlike through being given in the semi-darkness."

Then the natives arranged an entertainment in honor of their distinguished guest. "The Maoris were effectively grouped on the stage, and as Melba entered the hall they began a chant of welcome. This was the 'powhiri raue rakan,' a characteristic Maori welcome, and it was made more than ordinarily beautiful because Maggie Papakura—the same Maggie that arranged the Carreño demonstration—having noted Melba's admiration for the lycopodium, had wreathed the shoulders of her choir and *poi* dancers with that exquisite plant." The song of welcome composed for the occasion was entitled "Hacremai ra Madame Melba."

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thing like a tune is 'banal' and must be avoided; so, directly you find you are in danger of perpetrating such a fault, switch off at once and give your melody a twist calculated to dislocate the listener's neck, or at the very least to make his ears twitch with uncontrolled surprise." Oh, yes—and be sure you evolve "new and striking instrumental combinations"—whether pleasant or not is a minor consideration—in order to do which you must enlarge the orchestra by introducing new instruments and increasing the number of old ones. If you want seven piccolos and five big drums, do not hesitate to say so!

ERIKA WEDEKIND, the coloratura soprano, who for years was the brightest jewel in the Dresden Court Opera's crown, will join Director Gregor's forces at the Berlin Komische Oper in the Autumn. Her long engagement in Dresden came to an end last Spring, when she announced that she would accept no permanent engagement in future, but rather make only special appearances on tour. At the Komische Oper she will be a co-star with Maria Labia, if the Italian *Marta di d'Albert's* "Tiefand" refuses Mr. Hammerstein's ultimatum that she break her Berlin contract if she wishes to return to the Manhattan.

Fraulein Wedekind was identified with the Saxon capital long before its golden age of opera had begun to lose its lustre and Munich had usurped the leading place in Germany. Frank Wedekind, the Munich dramatist, is her brother.

RUSSIAN opera is not without honor in its own country. The signs of the times point to Moscow as the most advantageous position from which to study Russia's lyric art at first hand next season, for these products of home industry are to be staged there: Glinka's "Life for the Czar" and "Russlan and Ludmilla," Rimsky-Korsakoff's "May Night," "Sadko," "The Golden Cockerel" and "Pskovitianska"; Dargomyschsky's "Russalka," Borodin's "Kniaz Igor," Moussorgsky's "Boris Go-

dunoff," Tchaikowsky's "Eugen Onegin," "La Pique-Dame" and "The Enchantress"; Rubinstein's "Dämon" and "Nero."

To keep the people of Moscow in touch with what other countries also have produced, Mozart's "Magic Flute," Wagner's "Lohengrin" and "Die Walküre," Bizet's "Carmen," Verdi's "Traviata," "Rigoletto" and "Aida," Auber's "Fra Diavolo," Gounod's "Roméo et Juliette," Delibes's "Lakmé" and Goldmark's "A Winter's Tale" will find place in the repertoire.

SOMEONE in England has made the patriotic discovery that "London is to-day without doubt the most musical city in the world." The *London Daily Mail* boldly prints this statement and offers as proof thereof "the fact that until London has pronounced its judgment upon an artist the rest of the world holds aloof."

By way of illustration, the familiar case of Tetrazzini is cited, of course. "No one seems to have made a furore about the Florentine prima donna until she appeared on that memorable night at Covent Garden and took the town by storm. Then, after London had taken her at her true valuation, the difference was amazing. America offered enormous sums for her services, and Paris only the other day willingly paid \$5,000 to hear her at a flying matinee."

"This season we have had no fewer than three productions of grand opera running within a few hundred yards of each other, and all have found audiences. Our principal concert halls have been occupied from March till now with something like nine recitals a week (to strike a mean average). At Queen's Hall also two concerts are given each Sunday, and the Albert Hall, the Alhambra and numerous other places in the suburbs are engaged by the National Sunday League and other organizations for Sabbath Day entertainments."

"There are still two or three undiscovered countries for the pen that can ask, 'What other country in the world could sustain a similar multitude of musical entertainments? The Bechstein, Æolian, Steinway,

St. James, Erard, Broadwood and other smaller halls are practically engaged from March till July, and from September till January."

But the writer, in his young enthusiasm, wanders away from the confines of his original premises as he proceeds: "Then in September, October and November come the provincial musical festivals—Birmingham, Leeds, Sheffield, Cardiff, Bristol, Hereford, Worcester, Gloucester, Norwich, Blackpool, Newcastle, and so on. There are numerous concerts throughout the year on big orchestral lines in Manchester under Dr. Richter, and Tetrazzini, Melba and Caruso make provincial tours."

For an undeveloped imagination such as his a year or two in Germany and a year or two in America would be profitable.

NEXT season's novelties for the Leipzig Municipal Opera range all the way from Richard Strauss's "Elektra" to three products of the "Waltz Dream," Oscar Straus's lighter fancy—"Der tapfere Soldat" (otherwise Bernard Shaw's "Arms and the Man"); "Venus in Grün" and "Colombine." What's in a name, anyway? And is it the extra "s" at the end that explains the gap between graceful, melodious operetta and the ultra-modern music drama with gruesome harmonic complications?

But to bridge the distance between "Elektra" and the lesser Strauss productions will be made of Hans Pfitzner's "Der arme Heinrich" and Carl Goldmark's "A Winter's Tale." After long years of withheld recognition, Pfitzner is gradually coming into his own. "Der arme Heinrich" was put on at the Berlin Royal Opera a long time ago, but did not survive the season.

Along with these novelties Leipzig will have revivals of "Falstaff," "Tales of Hoffmann," Gluck's "Iphigenie in Aulis" and "Iphigenie auf Tauris" and Méhul's "Joseph in Egypt," which, next to "Elektra," was the chief success of the last Berlin season.

THE Milanese will have an opportunity next season to compare and contrast the ancient and modern methods operative of treating a classic subject. Strauss's "Elektra" will be retained in La Scala's repertoire, and, as a novelty, Cherubini's "Medea" will be staged at the same house.

This work, strange to say, has never been given anywhere in Italy. The premiere took place in Paris in 1797. A few years later, in 1807, it was produced in Vienna with considerable success. At La Scala the *Medea* is to be sung by Mazzoleni; Eleonora de Cisneros and Amadeo Bassi are strong probabilities for the mezzo-soprano and tenor rôles.

An English theatrical manager thinks he has discovered a future Caruso in an Irish boy who has been acting as his caddie.

MUSIC IN THE RAIN

Musicians Defy Elements Rather Than Lose Evening's Wage

A band of twenty-two musicians, under the direction of William Somerset, stuck to their instruments through a driving rain-storm on Wednesday evening of last week, at the pavilion in Abingdon Square. The trees in the park and the empty benches formed the audience.

The musicians went through the whole program, up to "Home, Sweet Home," and then, drying their drums, cornets and other instruments, wended their watery way to dry environments.

It cannot be laid to love of duty that the concert was given, but to an agreement between the Musicians' Union and the Department of Parks. By this understanding each musician is to receive \$5 and the conductor \$10 for every night which they performed, "rain or shine."

This arrangement was reached about four years ago, after there had arisen questions as to what constituted a sufficient down-pour of rain to justify a cancelling of the program. The musicians insisted that they could not afford to waste a whole evening after coming from distant parts of the city by losing their pay, simply because it happened to rain, and the Department of Parks felt that it could not afford to pay for music that it wasn't getting. So the musicians are on hand every night, regardless of the weather man.

Cecil James at Atlantic City

ATLANTIC CITY, N. J., Aug. 9.—Cecil James, the tenor, who has been booked for the August concerts on the Steel Pier, with his wife and daughter, Marie, is enjoying flat life as well as contributing to the enjoyment of from 3,000 to 5,000 people at each of the Sunday concerts. Helen Noldi, soprano, and her husband, Achille Alberti, are also on the programs, singing Italian operas with Mr. James. Oliver Alberti, the nine-year-old violinist, played at one of the concerts.

Wagner's Music a Feature

BERKELEY, CAL., Aug. 3.—Paul Steindorf presented a Wagner program on Saturday evening at the Greek Theater. The band was augmented for the occasion. The largest crowd that has attended at any of the popular concerts given this Summer was on hand, many being students from the Summer school of the University of California. The program included "Song to the Evening Star," from "Tannhäuser," and the Prize Song from "Die Meistersinger."

The Leeds Choral Union has decided not to accept the invitation of Dr. C. A. E. Harriess, of Montreal, to make a festival tour of Canada next Spring.

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A TEXAS GIRL'S OPERATIC TRIUMPHS

Yvonne de Treville Signs Contract for Sixty Performances at the Royal Opera in Vienna

BRUSSELS, Aug. 1.—Yvonne de Treville, the Texas girl who has been singing in grand opera on the Continent for several years, and who is the warm personal friend of Carmen Sylva, has signed a contract for sixty appearances in the Imperial Opera at Vienna. She will sing the title rôle in "Lakmé," Mimi in "La Bohème" and other



YVONNE DE TREVILLE

rôles in which she has been heard by Europeans.

Miss de Treville's home in this city, where she lives with her mother, is a center of the American colony here. Her Friday after-

noon musicales are not only brilliant musical affairs, but are a feature in the social life of this city.

In them many distinguished musicians have appeared, including César Thomson, who has also sent some of his most brilliant pupils to entertain the Americans and others who are present at the de Treville Friday afternoons. The soprano plays the harp, on which instrument she is a clever soloist, and with this accompaniment sings. She has a wide mastery of European languages, and not only sings in French, German, Spanish and Italian, but has made a practice of singing in Russian, Swedish and other languages. It has been her custom when appearing in concert to sing several encores in the language of the country in which she is appearing.

A representative of MUSICAL AMERICA asked the soprano what her most interesting experience in Europe had been, and she replied that it was when she created the rôle of *Errisimola* at the castle of Louis Lombard, the Château de Trevano, at Lugano, Switzerland. Mr. Lombard is a wealthy American who made a fortune in Wall street and is still an active handler of American securities, sending by cable his orders for stocks. At Lugano he has a theater in his château and an orchestra to play his own compositions. This orchestra consists of forty persons, and is directed by himself. The players in the orchestra when at Lugano live near the château. During the New York season some of these musicians play in the Metropolitan and Manhattan organizations. Frequently Mr. Lombard has as many as forty guests at his château, and when his opera was performed at the castle the little theater, which seats 500, was crowded and the audience was enthusiastically appreciative.

Miss de Treville made her earlier successes in America, and has a deep faith in the musical future of the country. She be-



Mlle. de Treville and Her Mother, from a Photograph Taken in Their Brussels Home

lieves that America is teeming with beautiful, fresh young voices, and that many of these will be rapidly developed and will astonish the world.

She was born in Galveston, Tex., and as a child her ambition was to be an artist with the brush. While studying painting she became interested in music, and took up the harp, later learning that she had a voice. Her father, a Frenchman, and her mother, an American, encouraged her to cultivate her voice, and she made her operatic début in New York City at the age of sixteen. Soon after that she appeared at

the Paris Opéra Comique in the rôle of *Lakmé*. In Europe she has had an unusual success for an American. She was prima donna at the Stockholm Royal Opera in St. Petersburg, and sang with the Copenhagen Symphony concerts, with the Cairo Khedivial Opera, St. Petersburg Opera, Bucharest National Opera, Berlin Opera, Budapest Royal Opera, Nice Opera, Municipale de Nice, Théâtre de la Monnaie, Vienna Philharmonic Orchestra concerts, Munich Kaim Orchestra concerts and at other opera houses and various symphony orchestras. R. C. P.

FRENCH HORN SCHOLARSHIPS

Toronto Conservatory Encourages Study of Orchestral Instruments

TORONTO, Aug. 9.—With the object of encouraging the study of the less known orchestral instruments, the Toronto Conservatory of Music has decided to offer free scholarships in certain branches. The first announcement includes two French horn scholarships for the season of 1909-10, a value of \$100.

Recent appointments at the High Park Presbyterian Church are: W. P. MacHenry, musical director, and Ethel Dever, organist.

The Canadian Musical Bureau of Toronto, of which William Campbell is manager, is now organized for next season with a splendid array of artists. H. H. W.

Since Oscar Hammerstein plans to make a double bill of Strauss's "Salomé" and "Feuersoth" next Winter, patrons of the Manhattan will have the privilege of seeing

both Mary Garden and Lina Cavalieri for one admission fee, as La Cavalieri is to have the female rôle in "Feuersoth." This part was sung by Emmy Destinn in the Berlin production.

Akron Tuesday Musical Club Election

AKRON, O., Aug. 2.—The following officers have been elected for the coming season of the Tuesday Musical Club, of this city: Mrs. Katherine Bruot, president; Mrs. F. A. Seiberling, honorary president; Mrs. E. P. Otis, treasurer. Study Section: Mrs. J. E. Peterson, chairman; Beatrice McCue, director of program; Hermine Deneke, secretary. Evening Section: L. J. Bechtel, chairman; H. B. Underwood, secretary; Dr. Hagstrom, librarian.

Massenet's "Werther," which is to be sung at the Metropolitan or the New Theater next Winter, made so great a success in Rimini, Italy, recently, that a new music journal adopted its name, thinking this scheme the best way to gain patronage.

METROPOLITAN SOPRANOS

Farrar, Destinn and Noria to Take Principal Rôles—Laparra Coming

European advices received by MUSICAL AMERICA are to the effect that Geraldine Farrar, Emmy Destinn and Jane Noria will be rated as the three leading sopranos of the Metropolitan Opera House the coming season. This information clears up the mystery as to whether Destinn would again be with the Metropolitan Company during 1910-11. Farrar and Destinn will be heard in rôles which they sang last year and some new ones as well. Mme. Noria will sing *Tosca* and *Aida* in Boston and Philadel-

phia, and will also sing *Musetta* in "La Bohème." Noria is now engaged in studying seven new rôles, three of which she will create at the Metropolitan during the season. One of these is the soprano rôle in "Habanera." MUSICAL AMERICA is informed that Laparra, who wrote "Habanera," will be present when it is sung for the first time in America.

Maria Gay, who sang here in "Carmen," has been engaged for the coming Metropolitan season, as has Alice Nielson, who will be heard in "Don Pasquale." Galski will also be with the company.

Jan Sikesz, the Dutch pianist, has been playing in Graz, Austria.

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PUBLISHERS

Published Every Saturday at
505 Fifth Avenue, New York

By THE MUSICAL AMERICA COMPANY
John C. Freund, President, address 505 Fifth Ave., New York
Milton Weil, Treasurer, address 505 Fifth Ave., New York
Leopold Levy, Secretary address 505 Fifth Ave., New York

JOHN C. FREUND - - Editor

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CHARLES E. NIXON
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New York, Saturday, August 14, 1909

Isadora Duncan and the Puritocracy

Pittsburg, that city of immaculate purity, is among the latest places to be shocked at the thought of Isadora Duncan. A dispatch from that city tells of the visit of a protesting bevy of Pittsburg Sunday-school teachers to M. B. Lissner, of the Art Society, which organization has been making arrangements for Miss Duncan's Pittsburg appearance.

One can fairly see the anxious and embarrassed look on the faces of the worthy young ladies when their spokesman asked if Miss Duncan danced in bare feet. And one thinks to see the faint traces of a suppressed and kindly smile on the features of Mr. Lissner as he merely answered their questions in a few simple words, without betraying his sense of the humor of the situation. So far as is known he did not ask the spiritual mentors of the young if, in the course of their good work, they had yet turned their attention to the suppression of the works of Phidias and Praxiteles, of Aeschylus, and especially of Euripides. He did not ask them if they took pains to skip the Song of Solomon in acquainting the young with the inspired literature of the children of Israel. He did not ask them to go off and acquire at least some faint knowledge of the place of the Grecian dance in the history of art, and then come back and tell him wherein Miss Duncan wrongs the principles of that art.

The officer of the Art Society saw at once the hopelessness of establishing on the spot a classical school for young ladies, and with a kindness of heart fatal to their hope of illumination, sent them off without letting them suspect that they were sadly in need of such an institution.

The Reformation and its extreme wing Puritanism were unquestionably necessary in the course of the spiritual development of the race. They gave a fillip to the conscience of a morally lethargic world. But they accomplished this only by a surgical operation so drastic as to cut away the good with the bad. The glorious art and literature of antiquity and the Renaissance became synonymous with all that was heathen and depraved. America was founded in great part during the prevalence of these abnormal, strained, and pernicious ideas, which anathematized the innocent beauty of the ancient world and set a false standard upon purity.

A vast part of the population of America

has never escaped from the curse of this inheritance, an inheritance which to-day renders absurd the standards and judgments of millions of Americans upon the questions of the good and the beautiful.

A vast Puritocracy—to coin the word—is the greatest obstacle to artistic growth in America. From the ranks of this Puritocracy come the Sunday-school teachers who would keep Isadora Duncan out of Pittsburg and a simple and unaffected purity out of the human heart.

Isadora Duncan will be with us during the coming season. She should be met on every hand with an understanding of what she is striving to do. She is not competing with the dancers of the Broadway shows. She will be incomprehensible and dull alike to the unspeakable chappie who frequents the theaters and to the reputable theater-going business man who is oblivious to the glory that was of Greece. She makes no appeal to prurience.

Miss Duncan has studied to reproduce the expressive dance of ancient Greece, as others have striven to rise to its ideals of sculpture or drama. She must undoubtedly have studied out the spirit and meaning of the ancient religious dances, for in a Bacchic dance she imitates the motions which would occur in playing the instruments sacred to Dionysus, and in a Pyrrhic dance she takes the severe attitudes of the warrior.

Intrinsically beautiful as are the motions and attitudes of Miss Duncan to any eye sensitive to beauty, she will be seen understandingly only by those who have some slight conception, at least, of the ancient Hellenic world of beauty from which she draws her inspiration and her models. It is a pity that Miss Duncan should have to fight her way in America against the ignorance and stupidity of Puritocracy. A little reflection on the part of her audience will relieve her of so burdensome a necessity, and may be the beginning of the redemption of those who indulge in it.

Significance of the Organists' Convention

The National Association of Organists, which has been holding its second annual convention at Ocean Grove, has been discussing questions of paramount interest to the organists of America. The objects of this organization commend it to the unqualified support of musicians of this class.

As set forth in the opening address of President Will C. Macfarlane, the purpose is to have, like the other professions, a national association, a great fraternal body, where all organists can unite on a common ground to help the "other fellow," especially organists in the smaller towns, as well as those in the great cities, and to have a national convention to afford the organists an opportunity to meet each other and to discuss the problems of work in open session; to make the organ a more popular instrument, and to encourage the giving of paid recitals; to build town halls and to install therein magnificent instruments; to encourage the study of organ literature and secure the publication of meritorious compositions.

Any one of these objects, is, in itself, worthy. Together, they form a combined advantage which, if conducted under the same capable leadership which obtains at present, is bound to raise the standard of organ playing in this country and to give the organist a profession which will be not only more lucrative, but more satisfying from an artistic point of view.

The attack on the "free recital," one of the necessary evils of nearly every organist's lot, is well advised. There is no more reason why an organist should be obliged to give a free recital than should any other class of musician.

MUSICAL AMERICA has already put itself on record as supporting the town hall system, whereby organs will be constructed in auditoriums for the purpose of removing the organ as a concert instrument from the church.

The large attendance at the convention and the enormous territory represented by the delegates speak well for the success of this movement. With only a little more than a year to its credit, this national association has already made tremendous strides. The wonderful increase in influence exhibited during the present session means that the objects for which the organization is striving will require comparatively little time for fulfillment.

Go to Bed Rock

The New York Sun, in its editorial columns, recommends the establishment of a prize for librettos by the Metropolitan Opera House, as well as for the music, in connection with the forthcoming operatic competition. This is a theme capable of fine contrapuntal development.

The scarcity of good librettos is a byword, and has been much discussed in American comic opera circles, even if it is a little early to bring up the issue of the books of American grand operas. But forewarned is forearmed, and it is none too soon for would-be librettists to begin a serious study of the principles underlying the writing of operatic librettos. It would be folly not to profit by the notorious failures of certain librettos in the past, or by a study of the best ones.

It might easily happen that a librettist should produce, almost by accident, an excellent text, even without having studied the matter deeply. But the chances are against it. Artists have no right to ignore what the world has done before them, at least until they have understood it.

The world is now seeing its way out from under an exaggerated Wagner domination, but Wagner has not yet become a negligible factor. Now is the time to take down from the shelf Wagner's book, "Opera and Drama," and to read or reread it carefully, not with the intention of following out all of its principles, but to be the possessor of the extraordinary store of thought and experience which it represents. Also the maker of the text of an opera or a music drama misses an important contribution to American thought on the subject if he fails to read "An Unlearned Lesson from Wagner," by Richard Burton, which appeared in *The Forum* several months ago. This article urged an attention to Wagner's *sine qua non* for the text of a music drama, namely, that its subject should be sufficiently remote from the usages of daily life to prevent the presentation of drama through song becoming an absurdity. The suggestion of the Sun to the Metropolitan Opera House to "secure a clearly related dramatic story, swiftly told," is a little thoughtless and hasty. The qualities recommended are excellent, but the matter strikes deeper than the Sun's suggestion would imply. Just now, when America is planting the foundations of native opera, let its opera makers go down to bed rock.

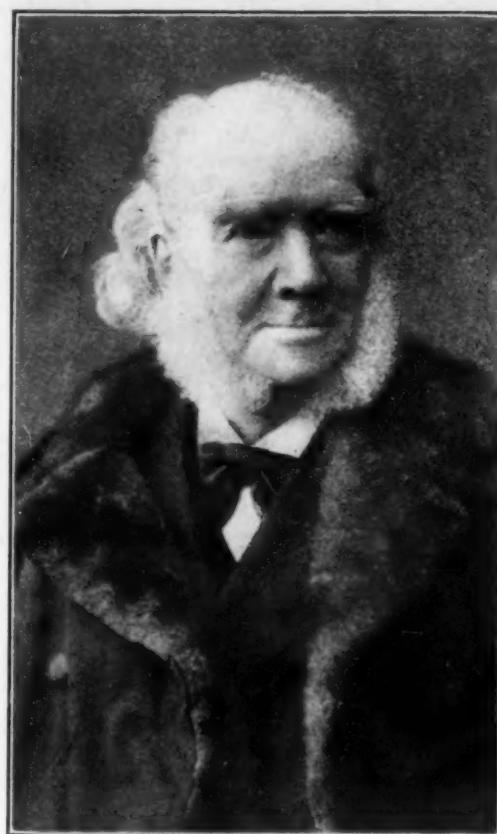
The Czar of all the Russians, having failed in other ways, is conquering the world with his Imperial ballet. Klingson found the method effective. Nicholas-Klingson will send his Pavlova-Kundry to America this coming season. American Parsifals, on guard!

Why does Henri Rochfort call modern German music an ear-splitting Chinese puzzle? The only music we know of in Germany nowadays is that of Humperdinck. Strauss and Reger make a noise more like mathematics.

The New York Sun recently published a letter from a New Yorker on "illegal piano playing." It was not recitals that he referred to, but midnight sleep-destroying orgies.

A Methodist pastor has discovered that "Pull for the Shore" is out of date. That's nothing; Richard Strauss could have told him that years ago.

PERSONALITIES



Carl Reinecke

The famous composer and pianist, Carl Reinecke, who recently celebrated his eighty-fifth birthday, is rated with Goldmark and Saint-Saëns as one of the oldest living composers. Reinecke's latest notable work was "Zenobia," for chorus and orchestra, and he is now engaged in the composition of a concerto for flute and a quartet.

Scheff—Fritzi Scheff, recruited star from grand opera to comic, is fond of speaking of her father, who, in addition to being a clever scientist, was one of Vienna's most enthusiastic and prominent musical critics.

Humperdinck—Professor Engelbert Humperdinck, the composer, attributes the origin of "Hänsel and Gretel" to his little nephews and nieces. The work evolved out of some German folkslieder which he was arranging for their entertainment. The mother of the children wrote his libretto.

Lerner—Tina Lerner, the Russian pianist, is now at work making a translation in English from the Russian of the works of Gogol. The work will be published soon, with a biographical sketch commemorating the hundredth anniversary of Gogol's birth. Gogol was perhaps the greatest Russian writer of comedies, satirical plays and prose. What the great poet Pushkin was to Russian poetry, Gogol was to Russian prose, and it is but just to say that, as Pushkin created the Russian drama, Gogol creates the Russian comedy.

Goodson—Katharine Goodson, the English pianist, has been awarded the high distinction of having been made a Fellow of the Royal Academy of Music, London. The number of Fellows has always been limited to 100, and the honor has been rarely bestowed upon a woman.

Elwes—London's musical world is wondering whether it is to lose Gervase Elwes, the oratorio and concert tenor, who sang in New York for the first time last season. As a result of the recent death of his father he has come into possession of large landed estates in Lincolnshire and Northants, and it is said that he may "quit choirdom for squiredom."

Metcalf—Susan Metcalf, the American concert soprano, is one of the most modest singers before the public. She studiously avoids personality publicity, denies herself to all interviewers and insists that the public know her only as an artist. A recent issue of the *London Musical Standard* contained a picture of her, but the editors frankly stated that they were unable to obtain any biographical information whatever about her. Her recitals in London, The Hague and elsewhere on the other side of the Atlantic within the past few months have greatly enhanced her reputation abroad.

Mahler—Tchaikowsky's "Pique-Dame" and Auber's "Fra Diavolo" are two of the operas Gustav Mahler is to conduct at the Metropolitan and the New Theater next season. For each of the ten performances under his baton he will receive \$500.

Kubelik—It is not generally known that Jan Kubelik's wife is herself an accomplished violinist. She modestly asserts that she plays only second fiddle, but Jan retorts that there are times when she unquestionably plays first.

WOMEN COMPOSERS OF AMERICA—II

Cora S. Briggs, of Maine, Who
Has Won Distinction by Writing
Religious Vocal Music

By Stella Reid Crothers

[EDITOR'S NOTE.—Miss Crothers, who has devoted several years to gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized, to achieve yet greater success.]

Because of its culture value, Sidney Lanier, one of our great poets, held that music should have its place in every college and university. Of Beethoven's music he said: "It is something more than mere pleasure; it is education, thought, emotion, love and hope." Furthermore, he was a believer in the religious value of music. To him it seemed a "gospel whereof the people are in great need—a later revelation of all gospels in one, creating within man a great, pure, unanalyzable yearning after God."

Holding this exalted view of music the poet believed that in America its triumphs were to be greater than they had been elsewhere, and that its spiritual message to men would eventually be recognized.

That many American women hold with Lanier to the high ideal of the mission of music is evidenced by the beautiful sacred songs written by them. One of the most successful writers of this class of music, Cora S. Briggs, has achieved an international reputation by "Hold Thou My Hand," a song which though published several years ago has a constantly increasing sale.

Her native state is justly proud of Mrs. Briggs's accomplishments, for she was born and has lived all of her life in South Paris, Me. Her charming home, "Highland Cottage," a low, broad roofed house with wide piazzas, surrounded with beautiful trees, and set upon a hill overlooking the town, is claimed by her family, consisting of herself, husband and two children, to be the loveliest spot on earth.

Here in a delightfully congenial environment Mrs. Briggs finds composition a recreation from daily duties, which in addition to family cares include a large class of music pupils. She is also organist and choir leader in one of the large churches, so that the time to devote to wooing the muse is necessarily limited.



CORA S. BRIGGS

Mrs. Briggs writes the words as well as the music to all of her songs, both sacred and sentimental, and the strong personal note which runs through them no doubt largely accounts for their popularity. Indeed, it may be said that American women composers as a rule have had the greater success in the musical setting of their own poetical inspirations.

Mrs. Briggs modestly asserts that none of her songs is "at all great or wonderful in any way, but just common songs, to be sung by common people." There was a famous man who said something to the effect that he cared not who made a nation's laws if he could but write their songs, and certainly Mrs. Briggs has the gift of developing simple themes in a most appealing manner. Hundreds of people all over this country as well as in England and Europe have written to her of their appreciation of her songs.

One of Mrs. Briggs's later compositions, "The Shadows of the Evening Hour," a duet for contralto and baritone, has met with great favor among church singers, while her little love song "All About You," bids fair to be as popular as her earlier ballad, "Because of You."

Several new songs of Mrs. Briggs are in press, and as she intends to do less teaching and more composing in the future we may look for a considerable addition to the musical literature of the country from her pen.

there'd be an eppydemic uv pneumony among them there chorus gals, eh, what?"—*Buffalo Times*.

"What is that woman trying to sing?"
"Rocked in the Cradle of the Deep."
"Humph! That accounts for the squalls."
—*Baltimore American*.

The other evening Miss Y., a maiden lady of uncertain years, suspecting the cook was entertaining her beau down stairs, called Martha and inquired whether she did not hear some one talking with her.

"Oh, no, ma'am," cried the quick-witted Martha; "it was only me singing a psalm."
"Very good," returned Miss Y, significantly; "you may amuse yourself with psalms, but let's have no hims."—*New York Herald*.

A poor foreign musician was doggedly wrestling with his trombone outside a village inn. He knew that "The Lost Chord" was somewhere in that instrument, but the latter seemed loath to part with it. At length the landlord appeared at the door. The poor musician bowed, and, doffing his cap, said: "Musig hath jarms," and smiled.



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The innkeeper smiled also, and kindly.
"Well, not always," he said; "but try that tune outside that red brick house and I'll give you sixpence."

Three minutes later the trombonist was back again, mud bespattered and forlorn.

"You vos right," he said, slowly and sadly; "musig hath jarms not always—no. A mad fellow out of dat house came and me mit a brigg he knocked down—yes. He not like that tune—no, no," and he rubbed the back of his head.

"I thought he wouldn't," said the landlord; "he's just done a month's hard labor for stealing a clothesline from a back garden."—*Dundee Advertiser*.

The Shakespeare Club, of New Orleans, used to give amateur theatrical performances that were distinguished for the local prominence of the actors. Once a social celebrity, with a gorgeous costume, as one of the lords in waiting, had only four words to say: "The Queen has swooned." As he stepped forward his friends applauded vociferously. Bowing his thanks, he faced the King and said, in a high-pitched voice: "The swoon has queened."

There was a roar of laughter, but he waited patiently and made another attempt: "The swoon has cooned."

Again the walls trembled and the stage manager said, in a voice which could be heard all over the house: "Come off, you doggoned fool!"

But the ambitious amateur refused to surrender, and in a rasping falsetto, as he was assisted off the stage, he screamed: "The coon has swooned."—*Success*.

A Verse-Maker's Tribute to the Art of
Tina Lerner

Recently a well-known London musician was so charmed by Tina Lerner's playing that he composed and dedicated the following sonnet to the young artist:

LA FÉE DES TOUCHES
(Sonnet)

To T. L., playing a paraphrase on the "Blue Danube" Waltz

Shall I your beauty or your art advance
To excuse the ardor of my sentiment
Which in a stranger you may e'en resent?
That afternoon you conquered at a glance
Whilst, seated at the keyboard's broad expanse,
You urged your elf-like fingers to present
With wealth of pyrotechnic ornament
A tune to which our mothers loved to dance.

Over the keys I watched your white hands glide
And reveled in the magic of your skill.
I heard the glittering stream of notes subside
And saw again that face more wondrous still.
Oh! happy moments those, when you at will
Invoked the soul of music; mine replied!
In sincere admiration,
E. E.

Arturo Vigna, formerly of the Metropolitan, is to conduct a special Autumn season of opera in Varesa, Italy.



Ethythe—I just love art.
Ethele—What's his last name?—*Judge*.

"You sang off the key!" exclaimed the musical director reproachfully.

"Sir!" replied the young but haughty soprano, "what you mean to say is that your orchestra occasionally failed to harmonize with my voice."—*Washington Star*.

"No wonder they call this here performance a hot weather show," said Uncle Ezra, at the silly season production.

"What's the reason?" asked the city man who paid for the tickets.

"Because," said Uncle Ezra, again raising the opera glass, "if it wuz cold weather,

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GOVERNMENTAL CONSERVATORY IDEA

Modest Altschuler Believes It Is Practical and Suggests Names of Musicians Who Should Be Its Leaders

"Sound the note of idealism! That is what I would do, and in the reverberations therefrom there would be heard a new story of new progress." Modest Altschuler, conductor of the Russian Symphony, was the speaker, and he was discussing the status of national music in this country. A few weeks ago he voiced certain opinions which partly had birth during his long journey to the Pacific Coast. **MUSICAL AMERICA's** editorial comment on this had stirred him into further amplification of the subject.

"In considering the national conservatory plan, it might be well to cite the case of Russia. That country would have had no music were it not for the Rubinstein brothers, and particularly Nicholas. An even greater pianist than Anton, his influence was undoubtedly greater. This man sacrificed his career as a pianist, his chances of acquiring much money and of grand tours everywhere, to inculcate idealism and to provide Russia with a national conservatory.

"It was the prestige of the government that he wanted; not a great outlay of money which might not have been at once granted him. Only a small amount was doled out at first, but it was all that was needed for the most important thing—that of making a start. It was a case of getting things begun. Once the ball was started, it would gain speed by its own impetus.

"At the beginning he had only two little rooms, in which he and four or five other professors lived and altogether had their being. They were their own servants, and everybody filled a domestic duty, from cooking and washing the dishes up.

"These men were real, however. They didn't spend all their time and their talents in the giving of lessons. Only the smallest amount of time that was necessary to keep body and soul together by tuition fees would they give, and the rest of the time went to the execution and promulgation of the thing for which they were living.

"America needs the action of such a man as Nicholas Rubinstein. It is the place of someone of merit and prominence to step forward and take the initiative. Such a man of the type of Walter Damrosch would do well. A man who has gained enough of this world's goods to be so altruistic as to devote his time to the aid of his country. A man willing to make the sacrifice of a few dollars.

"Much publicity is given here to everything. The printed word is indeed a power, but the man of the pen alone is not the one to head such a project. There is needed the person of personal influence, who by personal application can move things to his way.

"A conservatory of national power needs people of national importance at its head. Mediocrity won't do when it comes to a movement such as this. There are men needed such as Frederick Converse, Victor Herbert, Reginald De Koven, Horatio Parker and Henry Hadley.

"At the head of its pianists' department there should be men of the caliber of Alexander Lambert.

"A protest is that America is not yet prepared for this state of affairs. If, then, there be not enough from the native soil, let it be started by foreigners. Russian music came through aliens. The public shouldn't wait for a halcyon state of affairs. Begin at once and do the best with what is to be had.

"It is a question of reaching the people. That is the keynote. It isn't the teachers who will make the country—it is the pupils. Create favorable aids, such as a national conservatory, and the population will awaken of its own life.

"A disadvantageous point in America is the absence of friendship among the composers. Music needs hospitality. The composers are too busy all day, and some times all evening, trying to gain teaching emoluments. It is a case of seeing how much money they can make. That is the Alpha and Omega. There should be more converse among them. A chance for each to improve through intimacy of ideals and ideas. Everything here is to the hour. It rears atrophy to the individual talent, which so needs to be cultivated.

"There is a difference in Russia. The classes in music have a nominal time of, say,

from one o'clock in the afternoon to four. But there is no watching the clock. The teachers are not obsessed by a bank account. They take an interest in the pupils and the pupils take an interest in themselves. It isn't a case of killing time or piece work for the teacher. Consequently the teaching time rolls into five, six or seven o'clock before it is thought time to relinquish the tasks for the present.

"All here is mechanical. Supposing there is an exceptionally bright pupil who is worthy of the most careful attention. That doesn't affect the time of his teacher. That master has allotted twenty minutes, say, to him or her, and it wouldn't matter if it was *Genius* herself that was personified, twenty minutes would be the limit.

"I would once more revert to Russia. Not with the idea of exploiting the country where I was born, but because I want America to profit by its experience.

"An eighty-year-old man now is Balkereff. Years ago he set out with the idea similar to that of the American Music Society. To that end he gave concerts and gathered a clientèle around him. He started with an orchestra. There was a patron needed who had money. He appeared in the person of Belaieff. He made it possible to give more concerts and to have the works of the composers published. Also that they should meet every Friday for social and artistic communion. At those times the new works of the members were played.

"Converse would be the illustration of the type of man to start such a movement, and a type of such as Belaieff would be Mr. Schirmer. Of course, in mentioning these names I do not imply that I am laying the task directly at their doors. Their names are in use merely as illustration, and nothing personal is meant.

"It is time for the country to settle down

artistically. Again, there is the national unrest. There is need for stability, for the driving of the piles of foundation. Lack of foundation is the crying need of the country, musically speaking. J. B. C.

Harper and Homer for Appleton

APPLETON, Wis., Aug. 9.—One of the greatest musical treats that has ever been offered to the inhabitants of the Fox River Valley and the people of Appleton is assured for next Fall, when the great oratorio, "Elijah," will be given with William Harper, dean of the Lawrence College Conservatory of Music, singing the titular rôle, and Mme. Louise Homer, the great American contralto, will also give a recital. These two singers of national reputation were secured by the Lawrence University Conservatory of Music, which is attempting to secure artists of the highest rank for the music-lovers of that part of the State. Last year David Bispham, and the year preceding Mme. Schumann-Heink appeared here, and the local musicians who have secured artists of the same high rank to fill engagements in Appleton this year are being congratulated on their enterprise and success.

A Pleased Reader in Virginia

PORTSMOUTH, Va., Aug. 3, 1909.
To the Editor of **MUSICAL AMERICA**:
I take pleasure in sending a renewal of my subscription to your most valuable paper. I look forward to its coming each week with keenest interest, and would not be without it under any circumstances.
GRACE M. WILLIAMS.

The directors of Covent Garden have already decided to repeat Pelléas et Mélisande and "Louise" next year.

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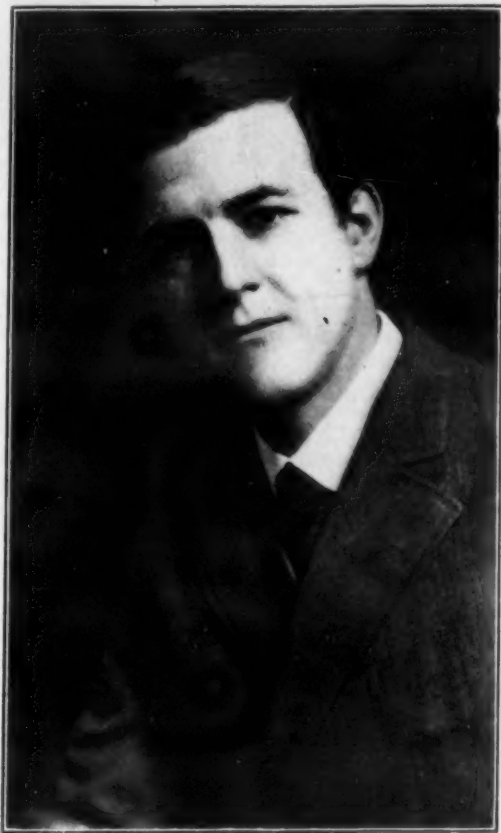
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JULIUS STURM

'Cellist of the New Heermann-Adler-Sturm Trio

CINCINNATI, Aug. 9.—A new chamber music trio which has just been formed, and which will begin its activities during the coming season in Cincinnati, is composed of Hugo Heermann, violinist; Clarence Adler, pianist, and Julius Sturm, 'cellist. The trio is destined to be one of the most important chamber music organizations of the country, and the high quality of the men composing it is an indication of its artistic purpose and ability.

Hugo Heermann, the violinist of the trio, is one of the most celebrated exponents of that instrument to-day. He has just been secured as concertmaster of the newly organized Cincinnati Symphony Orchestra, under the direction of Leopold Stokowski. He is universally known as a player of deep classic insight, of noble and cultured taste, of brilliance and temperament and of sound musicianship. For many years he has been one of the most admired violinists of Europe. His dignity of style and breadth of interpretation have brought him into favorable comparison with Joachim, with whose noble style he had much in common, and from whom he acquired a great deal that was highest and best in his art.

For years Heermann was the leader of the famous Museum Concerts in Frankfort-on-the-Main, as well as the leader of the quartet concerts given in that city. He also taught at the Hoch Conservatorium, and made frequent concert tours which took him into practically every country of Europe. Everywhere he left the same profound impression, and everywhere he was lauded for the purity and dignity of his style, the sincerity of his purpose and the profundity of his interpretations. Several years ago he came to this country and has



HUGO HEERMANN,

Former Chicago Violinist, and Now Concert-master of the New Cincinnati Orchestra. He is also a Member of the Heermann-Adler-Sturm Trio

appeared with great success on numerous occasions. His engagement as concertmaster of the new Cincinnati Orchestra, and violinist of the Heermann-Adler-Sturm Trio, will again place him in a most prominent position.

Clarence Adler, the pianist of the trio, is a brilliant and serious young artist who has just returned from Europe after several years of study with Godowsky. Contrary to the usual run of piano virtuosos, Adler places his musicianship above his technical facility, and insists that the art of piano playing is secondary to the art of musical interpretation. He has had great success as an ensemble player, having been selected by the eminent 'cellist, Anton Hekking, as the pianist of his famous trio, and in that capacity appearing in all the prominent European art centers. Since his return to this country he has also appeared in a number of important concerts and recitals, all of which substantiated the splendid reports received from abroad. His particular forte in ensemble playing is his ability to distinctly value the place of his instrument in the ensemble and to successfully blend the tone of the piano with those of the other instruments.

Julius Sturm, the 'cellist of the trio, is the solo 'cellist of the new Cincinnati Sym-



CLARENCE ADLER

Pianist of the New Heermann-Adler-Sturm Trio

phony Orchestra, and occupied that position during the last two years of Van der Stucken's leadership of the orchestra. He was solo 'cellist with several of the prominent orchestras in Germany, Finland and Russia, and has also appeared as soloist on many occasions. He is regarded as one of the most talented and musicianly of the younger 'cellists. For the past few years, in addition to his orchestral and solo work, he has been the 'cellist of several chamber music organizations in Cincinnati.

This new trio will give a series of four concerts in Cincinnati at Memorial Hall, and will also appear in a number of concerts out of town. The programs will represent the highest in the literature for these instruments, and will include examples both of the classic and modern schools.

EPHRA VOGELSANG RETURNS

Gifted Chicago Soprano En Route for Home After Long Absence

A recent arrival from Europe is Ephra Vogelsang, of Chicago, who has been singing in concerts abroad. She will sing during the coming season for the MacDowell Club in New York and in her native city.

Miss Vogelsang spent three years working in Paris, and during that time won many vocal honors. While her operatic endeavors have not been as extensive as those of the concert stage, yet she will be remembered for her good work in the title rôle of "Louise," in the Salle des Annales, with Langlois, of the Opéra Comique, some months ago, in which she aroused enthusiasm by her acting. For distinct dramatic power she is fully recognized in the Parisian capital.

Her voice is of the high soprano variety and is of pleasing quality. She has temperament, intelligence and personality, and, in fact, wants for none of the elements that are included in the make-up of a successful prima donna. Her individual and piquant charm should secure for her a place with such as Alice Nielson, Fritzi Scheff, or even Mary Garden.

Unique MS. in Vienna "Musikmuseum"

A unique manuscript is on exhibit in the "Musikmuseum" in Vienna. It is so placed that both sides of the sheet can be seen. On the front side there is the beginning of Beethoven's song, "Ich liebe dich, so wie du mich," in his own handwriting. On the same side there is written in German: "Autograph of the immortal Beethoven. Received on August 14, 1817," in the handwriting of Franz Schubert. On the other side Schubert wrote the beginning of a piano piece. Nor is that all. On this same page is another autograph: "Johannes Brahms im April, 1872." Brahms presented the MS. to the museum. Some twenty years later, so Balduin Groller relates in the *Internationale Sammler-Zeitung*, Brahms was sitting one evening at his usual place in the inn, "Zum roten Igel," when a stranger approached him and showed him a musical MS. "I don't know if it is of any value," he said, "but if so I should be glad to sell it." Brahms glanced at it and his face beamed with joy. The paper contained on one side the continuation of that same Beethoven song, and on the other the continuation of the Schubert piano piece! He bought the sheet and presented it to the museum in 1893.

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AMERICAN PIANIST SIGNALLY HONORED

August W. Hoffmann Selected as Teacher for Royal Conservatory at Hanover

BERLIN, Aug. 5.—August William Hoffmann, formerly of St. Louis and New York, where he taught for ten years, has been engaged as piano and harmony teacher at the Royal Conservatory at Hanover. He will also teach privately. As Hanover is one of the most musical of German cities and this one of the most important royal colleges of Europe, Mr. Hoffmann is looking forward with much pleasure to taking up his work there on October 1.

He was selected for this position out of 400 applicants, and it was after the first correspondence in reference to the appointment at the Conservatory that the director and he recognized in each other fellow-students at the Royal Conservatory for Music at Stuttgart, where they studied together under the famous Dr. Lebert.

It goes without saying that the two feel much pleasure in meeting and working together again after twenty-six years.

Mr. Hoffmann left America last October to recuperate broken health and shattered nerves in the quieter musical life of Germany. He is well known in America and Europe for his left-hand etudes and many smaller piano pieces. A new pedagogical work by him of importance is now coming out in Leipzig. This is a theme and set of embellishment variations which has been very highly spoken of by some of the biggest piano pedagogs of Europe, and has the special indorsement of Dr. Neitzel, the great critic, pianist and lecturer, of Cologne. Mr. Hoffmann has also just completed an extensive and comprehensive



AUGUST W. HOFFMANN,
Celebrated Pianist and Teacher, Formerly of St. Louis and New York
Piano School and a set of twenty Technical Studies, which are both shortly to appear.
LILLIAN JEFFREYS PETRI.

Tina Lerner to Play in Russia 1910-11

Tina Lerner, who comes to America in the Fall for her second tour of this country, is already laying her plans for the season of 1910-11. Negotiations are now under way for a tour of the young pianist's native land, Russia, where she has not been heard since her debut with the Moscow Philharmonic Society and appearances in other Russian cities, some years ago. Great curiosity exists in Russia to hear Miss Lerner, for her successes in Germany, England and America have been of a character to make her fellow countrymen extremely proud of the brilliant young artist. Miss Lerner's father came into considerable prominence as a critic of striking ability, while her brother is a leading journalist.

Mme. Lehmann's Début in New York

Mme. Liza Lehmann, the composer, who comes to America next Winter to direct the presentation of her famous music, will make her debut at Carnegie Hall Saturday afternoon, January 8. The celebrated "In a Persian Garden" will be given by a quartet, and Mme. Lehmann will play the accompaniment. She will also appear in Boston, Providence, Washington, Philadelphia, Chicago and other cities as far West as Omaha.

Musical Producers to Publish Music

Several of the most prominent producers of musical comedy in New York have completed arrangements whereby they will own and control a music publishing plant. Among the men at the head of this undertaking, in which a large capital is to be invested, are Charles Frohman, Klaw & Erlanger, Charles Dillingham, Florenz Ziegfeld, Jr., Henry W. Savage and a number of others.

Jomelli Sails for Holland

Mme. Jomelli closed her concert season at Norfolk, Conn., on August 4, and sailed this week by the Rotterdam direct for her home in Holland. Mme. Jomelli anticipates spending a large portion of her time in London and Paris, and returns to America early in October to open her coming concert season at the Maine Music Festivals during the week of October 7-11.

Sembrich to Sing at Paris Opera

LAUSANNE, July 20.—Marcella Sembrich is at her villa, Le Verger, on the shore of Lake Geneva, near Lausanne. She will make her reappearance in opera abroad at the Grand Opéra in Paris the last week in September.

"Tristan und Isolde" has been revived at the Paris Opéra, with Ernest van Dyck and Félia Litvinne in the title parts.

DECORATIONS FOR MUSICIANS

Why Hammerstein's Latest Honor Differs from Others Recently Received

[From the New York Evening Sun.]

A lot of our musical friends are getting things to pin on their evening coats on high occasions. It is said that the recovery of Signor Caruso's voice is to be celebrated by several honors of this sort, which will be incidentally tributes to his great ability in the practice of the art of increasing the currency of Europe at the expense of America. M. Paderewski was created an officer of the Legion of Honor the other day, to show the delight of those in authority on finding that his damaged finger was as well as ever. Incidentally, he had played at a concert given in aid of a highly deserving French charity.

A rather different acknowledgment is that made to Mr. Oscar Hammerstein, who has been made an officer of Public Instruction because of his services to French music in this republic. He who makes two opera house grow where only one grew before deserves well of the dispensers of honors. Besides, it must not be forgotten that our ingenious and courageous impresario ventured into the dread field of French opera at a time when its revival was supposed to spell ruin.

The case of a manager is different from that of a tenor, a fiddler or a pianist. He is not likely to be puffed up by the vanities of this world. The warring prima donnas will take precious good care that he never forgets how fleeting and uncertain this brief life is. His profits are dubious. With every fresh production he gives hostages to fortune.

On the other hand, your tenors, fiddlers and pianists, or rather those of them who are in the matinee idol class, have altogether too high a notion of their own importance. If they are very successful the demand for their services puts them virtually outside competition. When they have some excuse for talking—and they need very little excuse—it is usually found that the practice of the most beautiful of the arts is compatible with the possession of a very slight intellectual equipment.

Still, there is this to be said for the tenors, fiddlers and pianists with castles not in Spain, but in Poland and Italy, that as they brought nothing into the world and shall take nothing out of it, so in spite of their vast vogue they shall be forgotten in a few years; therefore, they deserve whatever is coming to them. This, too, in spite of the fact that they need little stimulation for their vanity.

A new Spanish opera entitled "Amboto," by Zapirain, has been produced at Bilbao with marked success.

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"BEWARE OF ALTOGETHER HALTING YOUR PRACTICE"

Writer, Discussing Summer Vacations, Advises Caution in Dispensing with Study in the Hot Months

The Springfield Republican, in a recent issue, discusses the question as to how long musical studies should be interrupted in the hot weather. In part it reads as follows:

"Professionals, or the best of them, work in the Summer because they have to; it is their time for study, for breaking new ground, enlarging the repertory, for picking up the odds and ends left over from a busy season of concert-giving and teaching. Most pupils cannot be expected to work under quite so high a pressure, because they have not professional ambition to reinforce their love of music. They are apt to shut the piano, put the violin or the vocalises away with the school textbooks, and to do their best to forget all they have learned until the season for study comes round once more.

"Everyone, to be sure, needs a vacation, and to work on continuously, ignoring fatigue, is in the long run poor policy; it leads to the nervous breakdown of many talented but delicate students, and in the case of others to an impairment of health which shows itself later in life. Above most people, the musician needs a sound body, strong nerves, a good digestion, a regularity of health that makes him able at all times to do himself justice in public. A strong constitution is only less important than talent, and ought to be taken into account in deciding upon a career. The public stage is no place for invalids, and no dissipation of energy is justified which threatens a bankruptcy of health. But there is probably in most cases much less danger of overworking than of overdoing, which is not quite the same thing. The student who economizes time and strength, who has no bad habits worth mentioning, who does not try to do too many things at once, who does not let conviviality or miscellaneous interests interfere with his work hours, ought to be able to keep himself always in condition and nearly always in practice. A holiday in the woods or abroad, even if it interferes with his studies, need not be so extended as to leave him in a discouraged condition of softness and clumsiness when he gets to work again.

"How long practice may be dropped without damage is largely an individual matter. One of the most eminent of living pianists has expressed the fear that if he should ever be obliged to stop for two months he would never be able to get back his old skill. The late Camilla Urso used to recommend a vacation of two or three weeks each year—only practising the scales every day! On the other hand, there have been famous artists who have been extremely irregular in practice, seeming not to lose facility even after a long interruption. It must be very largely a muscular difference; there may be a kind of physical aptitude, as well as a mental aptitude, for remembering what has been learned. But it is not a thing to presume upon; the moment an artist ceases to make progress he is apt to retrograde.

ABANDONS MUSICAL CAREER FOR MATRIMONY



The accompanying picture shows a scene in the engagement days of Charles E. Macmillen, brother of Francis Macmillen, the violinist, and Mrs. Claire G. Oddie, the singer, who abandoned the idea of taking the leading feminine rôle in "The Climax" on becoming Mr. Macmillen's fiancée. The river is the Muskingum, at Marietta, Ohio. From left to right are: Mr. Macmillen, Mrs. Oddie and Mrs. S. M. Macmillen, the latter's hostess.

"Certainly the pupil who has spent time and money to learn an instrument can ill afford to drop back too far by long periods of idleness. It really requires very little time and effort to keep what has been learned—in most cases a few minutes' practice every day, or an hour two or three times a week, or a week of real work two or three times in the course of the Summer, when conditions are favorable, will suffice. The main thing in the case of a pianist or violinist is to keep the fingers in reasonably good condition, so that the next season's work may be taken up at once in a profitable and effective way. Those who are at home can easily find odd minutes for finger exercises; those who go away and have no instrument available ought at least to try to keep the break from becoming too long. A month is not a serious interruption; four months is a different matter."

BOSTON TRAINED GIRL IN NEW OPERA COMPANY

Evelyn Hazel Parnell, Dramatic Soprano, a Recruit of Henry Russell's—Is Twenty Years of Age

Boston, Aug. 9.—Evelyn Hazel Parnell, a daughter of a Boston business man and a relative of Charles Stewart Parnell, the Irish patriot, is to make her début this season with the Boston Opera Company. She is a dramatic soprano, and has received all of her training in Boston. She believes that the Boston Opera School, with such teachers as Signors Conti and Menotti, obviates the necessity of European study. She is not yet twenty-one years old. She formerly was a pupil at the New England Conservatory of Music.

"I expect to make my first appearance as *Valentine* in the *Huguenots*," she says. "I am also studying *Aida*, *Leonora* in *Trovatore*, *Musette* in *Bohème*, and *Giaconda*."

Henry Russell has given her a three-year contract, with a promise for a Covent Garden appearance.

She first was considered to be a lyric soprano. She believes that the dramatic soprano has more opportunity for soul expression.

"As yet," she relates, "I have not allied myself with any school of music. I love all good music, although I do not think, for instance, that I am mature enough to sing in Wagner's operas."

Rosenthal and the Nobleman-Pianist

When Moriz Rosenthal, who visits America this coming season, was a pupil of Liszt, there was a young nobleman who used to annoy the master by playing the Chopin Waltz in D Flat Major on every possible and impossible occasion.

Desiring to save the master from what soon became a veritable nuisance, Rosenthal evolved a plan. At the next *soirée* given by Liszt at Weimar, the young nobleman was, as usual, among the guests, and—likewise, as usual—he seated himself at the piano at the conclusion of the regular program.

With apparent insouciance he ran his fingers over the keys, preluding his efforts with a few improvisations, then drifted inevitably into the Chopin Waltz. Having finished, he left the piano, his face wreathed with smiles of complacency.

Rosenthal promptly took his place at the instrument, preluding with practically the same chords as the nobleman, passing thence to the Chopin Waltz, with the somewhat startling difference that he played the first theme in thirds and sixths, and in the middle movement joined both themes in the right hand. The prince flushed angrily, and left the room, while Liszt exclaimed: "I thank you. This time it was a Chopin, indeed, but with *sauce piquante à la Rosenthal!*"

It was an American, Adolph Robinson, the baritone, that first discovered the vocal powers of Leo Slezak, the Austrian tenor who comes to the Metropolitan in the Fall. Robinson became his first teacher and trained him for his début, at twenty, as *Lohengrin*.

Caruso, the tenor, is not the only singer of his name on the lyric stage. A baritone named Caruso is now singing at Rochefort-sur-Mer, France.

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PLANS ANNOUNCED FOR BOSTON OPERA

Season of Fifteen Weeks—Subscription List Well Filled—
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The plans of the Boston Opera, announced last week, show them to be similar in the arrangement of performances to the Metropolitan, with which it is allied. Monday, November 8, is named as the opening day of the fifteen weeks' season. The season will be divided into two parts. The first will comprise eight weeks and the second, to begin on February 8, will be of seven weeks' duration.

The subscription performances will come on Monday, Wednesday and Friday evenings and at the Saturday matinées. The subscription has already exhausted all of the orchestra seats and the five rows in the balcony, so that there seems no doubt of the financial success of the first season. There will be a chorus of 150 voices and twenty-nine operas will be given. The last of the sixty subscription performances will take place on March 26, 1910.

The Metropolitan prices are higher. The best orchestra seats at the Boston Opera are \$3, while the cheapest price is \$1. Seventy musicians will comprise the orchestra, and the performances will be given only in French and Italian.

Mme. Brazzi in Paris

BUFFALO, N. Y., Aug. 1.—Mme. Brazzi, formerly of this city, but more recently of Chicago, has left for Paris, where she will open her studio for vocal instruction, making her permanent home in the French metropolis.

S. B. Whitney, organist of the Church of the Advent, Boston, for many years, is at East Gloucester, where he usually spends his Summers.

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CHICAGO SOPRANO IN AN AUTO TRIP TO "ROCKIES"

Hanna Butler on Her Way to Denver
and Other Western Cities—A
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HANNA BUTLER
Prominent Western Soprano

CHICAGO, Aug. 9.—Hanna Butler, the popular soprano, who will appear during the coming season in many recitals and concerts under the management of Max Rabinoff, the Chicago impresario, has left for the Rockies in her new automobile.

A week ago she took the machine for a tryout over bad roads, driving under unfavorable conditions 150 miles in five hours. She expects to make the trip from here to Denver in less than a week. She will be the guest of friends in Denver and will appear in recitals in Los Angeles.

Mrs. Butler will be back during September and will resume her work at the Cosmopolitan School, where she is a voice instructor. R. D.

DENVER'S SUMMER CONCERTS AT END

Successful Series of Programs Given
by Ellery Band—J. C. Wilcox
Lectures

DENVER, Aug. 7.—Ellery's Band, which has closed a month's engagement under municipal auspices, has so impressed the music-loving public that petitions have been circulated, bearing thousands of signatures, asking Mayor Speer and the Park Board to engage this band for the series of Winter concerts in the Auditorium.

While the Ellery Band was engaged for matinee and evening concerts in City Park, at the suggestion of Mr. Ellery two classical matinées were given each week in the Auditorium, the admission being free. These matinées became so popular that the great Auditorium was packed with a representative audience, wherein society matron rubbed elbows with her sister of the humblest walks. Last Friday afternoon the program included a movement from Schubert's Unfinished Symphony, another from a Tchaikovsky symphony, Rubinstein's Melody in F, the Chopin Funeral March, Weber's "Invitation to the Dance," and Liszt's Les Preludes. This program was excellently played.

Mr. Ellery was cheered to the echo when he announced the possibility of a return engagement in the Fall. Denver is perhaps the only American municipality that engages a first-class concert band for free concerts.

Miss Jones, director of music in the schools of Iowa, Kan., is the latest pupil to enroll in the Summer class of J. C. Wilcox, at Wolfe Hall. Last evening Mr. Wilcox delivered the third of his series of lectures before the class, his talk covering the topics of tone power, the vital pianissimo and style and interpretation in singing. Mrs. Adam Weber, the Boulder contralto who has made such progress under Mr. Wilcox this season, sang "Ah, My Heart Is Weary," from "Nadeshda," Holmes's "Threnodia" and the duet "Break, Diviner Light" (Allitsen) with Mr. Wilcox. W.

CHICAGO WILL HAVE A MONTH OF LYRIC OPERA

Dippel and Neumann Make Plans for
Season of New Theater Productions
in Chicago

MUNICH, Aug. 7.—After preliminary negotiations begun at Carlsbad with Otto Kahn, chairman of the executive directors, a contract was signed here Friday between Andreas Dippel, the administrative manager of the Metropolitan Opera House, New York, and F. Wight Neumann for a four weeks' season of grand lyric opera in the Chicago Auditorium during the entire month of next April.

The contract stipulates that the Chicago performances shall be exact duplicates in casts, orchestras and scenery of the performances given in the Metropolitan Opera House and the New Theater, New York. The repertory will include the most important novelties in Italian, French, German and English.

After signing the contract Mr. Neumann returned to Gastein, where he is taking the "cure." Mr. Dippel proceeded to Mabonna di Campiglio, where he will have a long conference with Mr. Gatti-Casazza over the arrangement of the repertory for the coming season. The recent engagement of Mm. Delna will necessitate some changes in the arrangement of the repertory already made.

Frank Rigo Engaged by Hammerstein

Frank Rigo, lately connected with the stage directorship of the Metropolitan Opera House, has been engaged by Oscar Hammerstein as one of the stage directors for the Manhattan Opera House for the coming season.

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LUCILE MARCEL RETURNS TO VIENNA ROYAL OPERA

American Singer Will Open the Season Under Weingartner's Bâton as Margarita in "Faust"



Lucile Marcel, the New York Singer, from a Snapshot Taken in Switzerland

VIENNA, Aug. 7.—Lucile Marcel, the American singer, has returned to the Vienna Royal Opera House, after a vacation spent in Switzerland. She will begin immediately to rehearse *Margarita* in "Faust" with the Royal Opera Company. Miss Marcel will appear on opening night of the Royal Opera, on September 1, in this rôle, and Mr. Weingartner thinks she will be a bigger success in "Faust" than she was in "Elektra."

MANAGER W. T. MOSSMAN ON HIGH-PRICED STARS

Pittsburg Orchestra's Business Head Agrees with "Musical America" Editorial—New Policy for Next Year

PITTSBURG, Aug. 9.—Manager W. T. Mossman, of the Pittsburg Orchestra, today read with considerable interest the editorial in the last issue of *MUSICAL AMERICA*, "Overcharged Operatic Centers," and assured the writer that he approved every word of it.

"We are adopting a new policy this year," said Mr. Mossman, "and we are going to give recognition to stars whose work merits it and who are reasonable in their exactions for services. Among them is Mme. Jeanne Jomelli, who I think is a far better singer than some we paid a higher price to last year and disappointed our audiences. Jomelli pleased and she is reasonable in her demands."

Manager Mossman said a few of the most noted singers would be secured for the orchestra, but more concerts would be given this year without soloists than ever

before. He is following Boston's lead in this respect.

Mossman also says that the slogan this year will be, "The Pittsburg Symphony Orchestra for Pittsburg."

Charles N. Boyd, the well-known local musician, was called home this week from Europe on account of the serious illness of his father. Hollis E. Davenney, a well-known local violinist, came with him.

There is some talk of the Pittsburg Art Society securing the Duncan-Damrosch organization for one of its Fall or Winter receptions. The announcement has created intense interest because of the fact that Miss Duncan may dance in her bare "tootsies." E. C. S.

HARTMANN'S "ELJEN" HEARD IN PITTSBURG

Violinist Conducts Orchestra When His Own Composition Receives First Performance

PITTSBURG, Aug. 9.—Arthur Hartmann's Hungarian rhapsody, "Eljen," was given its initial production last Friday night by the Pittsburg Festival Orchestra, the celebrated violinist and composer conducting himself. Musical connoisseurs from Greater Pittsburg and points further away were out in force to hear the work, which gave general satisfaction. "Eljen" is the seventeenth composition of the same type given to the world by Mr. Hartmann, who, himself a Hungarian, revels in producing music which has the spirit of the fatherland. The title of the work is equivalent in German to "Hoch!" or the French "Vive!" but conveys stronger enthusiasm.

It is one of those strangely beautiful compositions of the allegro and penseroso, on the order of those produced by Liszt and Brahms and Dvôrák—Liszt in his rhapsodies, Brahms and Dvôrák in their dances. It opens with a gipsy-like melancholy, slow in movement, in which a theme is given to a violin solo of which Franz Kohler gave a very delicious and painstaking rendering. The solo part is continued throughout, a whirling dance movement which follows, ending with a crashing finale of exciting effectiveness. Mr. Hartmann, in directing his work, used the bâton with a master hand. The audience, because of the Hartmann production, was the largest of the season.

The soloist Thursday night was Martha Doelin, appearing in honor of "German Night." The soprano was favorably received in her rendition of an aria from the "Freischütz," "Du bist die Ruh," by Schubert-Liszt, and a waltz rondo by Gumbert. E. C. S.

MISS KOENEN IN ORATORIO

Noted Dutch Singer Engaged for Chicago Apollo Club and Damrosch Society

One of the interesting phases of Tilly Koenen's work in this country next season will be her oratorio appearances. The leading American organizations, whose guiding spirits "know," have not been slow in securing the great contralto for their principal concerts. For the Apollo Club, of Chicago, Miss Koenen will interpret the name part in George Schumann's oratorio "Ruth," which will be sung for the first time in America by Harrison Wilde's celebrated chorus.

The New York Oratorio Society has secured Miss Koenen's assistance not only for the performance of the "Messe Solennelle" on October 1, but also for the annual presentation of the "Messiah" at New Year's.

Miss Koenen will be the leading star of the Bremen Musikfest, October 11-12, and will sail for America the day following.

The Term "Leitmotiv"

Edgar Istel remarks in the *Neue Musikzeitung* that "it is to be very much regretted that Wagner's own word, *Grundthema*, has remained practically unknown, while the meaningless *Leitmotiv* has made its way to all civilized countries. The English, French and Italians have adopted it unchanged into their language, wherefore it may be considered ineradicable, all the more as it has in the German language left the confines of music and become a general "winged word," the newspapers speaking, for example, of the *Leitmotiv der Deutschen Politik*!"

There is rejoicing in Vienna over the canceling of Selma Kurz's contract with the Metropolitan, for Kurz is the reigning queen in the Viennese opera public's affections.

CHAUTAUQUA "JULY QUARTET" AND DIRECTOR



The musicians shown in the accompanying illustration are known as the Chautauqua July Quartet. In the center will be seen Alfred Hallam, the well-known director, who is in charge of the musical work at Chautauqua. The four soloists, reading from left to right, are: Bertram Schwahn, baritone; Florence L. Fiske, contralto; Frances Hewitt Bowne, soprano, and Henry D. Bastow, tenor. These soloists appeared in all the principal concerts given during July at the big Summer colony. The three important works performed during this period were "Flora's Holiday," the song cycle; the "Elijah" and "The Mermaid." Mr. Hallam has expressed his unqualified satisfaction with the work of the soloists, all of whom won a wide circle of admirers among the thousands of visitors to the educational resort.



Ladislav Mierzwinski

From Paris is reported the death of the Polish tenor Mierzwinski, who had a brief career at the Paris Opéra thirty years ago. He was one of the many victims of extravagant advertising. The public was led to expect a phenomenal voice when he made his début. Unfortunately, he was so unskilful in the use of his voice and so unsatisfactory as an actor that he made a fiasco. Since then he has had to be contented with a career in the provinces. He was born in Warsaw in 1850.

Mrs. Althea Crawford Cox

Mrs. Althea Crawford Cox, for many years a teacher in a preparatory school conducted by her sister, Rebekah Crawford, and known also as a philanthropist, lecturer and writer, died on August 7 at her residence, No. 89 Joralemon street, Brooklyn. One of her books which gained vogue was called "Letters from Great Musicians." This book was written for the use of pupils in the school of Mrs. Cox's sister, but it was afterward adopted in other institutions. It embodies advice from great musicians to young persons beginning the study of music.

Arno Hilf

Arno Hilf, who succeeded Brodsky as instructor in violin at the Leipsic Con-

Mme. Arditi

LONDON, Aug. 4.—Mme. Arditi, widow of Luigi Arditi, the famous composer and conductor, died at Hove (Brighton) last Monday. Arditi died at Brighton on May 1, 1903. It is just over fifty years since he settled in London as conductor at Her Majesty's Theater. His song, "Il Nacio," is world famous, and he probably never had a superior as an operatic conductor.

Samuel Francis Smith

DES MOINES, IA., Aug. 8.—Samuel Francis Smith, son of the man who wrote "America," died to-day in a hospital at Toronto, Canada, where he was taken from a train that was bearing him to Newton Centre, Mass., to meet his wife and daughter after five years' separation.

Andrew J. Solomon

Andrew J. Solomon, an aged pianist and music teacher, was found dead on August 7 in his room, at No. 153 Mulberry street, Newark, N. J. Heart failure was given as the cause of death.

Emil Bohn

Dr. Emil Bohn, the Breslau music historian and founder of the Breslau Gesangsverein, is dead at the age of seventy.

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THE SERIOUS BUSINESS OF REHEARSING

How the Chorus Men and Women Are Put Through the Measures—
American Singers Prove More Desirable than Foreigners,
Contents Josiah Zuro, Chorus Master of the Manhattan

"It isn't a hot day, but it is hot work," said Josiah Zuro, chorus master of the seraphim and cherubim of the Manhattan Opera chorus. He was slipping on his coat as he spoke, walking away from the piano, where a moment before he had been pounding out intricate accompaniments for his charges. A cloud of voice-endowed females were now circling around the room, giving vent to soprano heights or contralto depths as a final use of the exhaust valve of song which had been busy for some hours already that day. Hatted and coated, they were soon swarming on the elevators, with tongues wagging with the avidity following a long period of conversationless sound.

It was a typical scene that a MUSICAL AMERICA man looked in at on the balcony floor lobby of the Manhattan last week. Youthful, aye, almost boyish in appearance, Mr. Zuro stood at bay behind the protection of a grand piano, with his back against the wall. Assailing him on the other three sides came volleys of feminine sound from four rows of chairs. It was one of the early rehearsals of the chorus parts of Halevy's opera, "The Jewess," which is to be one of the novelties of the educational season. This is a new work to Mr. Zuro also, but one would never think it to watch his confident interpretation of its measures. Ever and anon the heterogeneous specimens of womanhood would displace a pencil from their liberal coiffures and mark an accent in their scores. In the nature of a Richard Strauss orchestral effect would be heard the rasp of a saw or the rap, rap, rap of a hammer from the carpenters in the amphitheater, putting the stage and other parts "to rights."

It was with the sense of something achieved that Mr. Zuro sat beside the interviewer and faced the deadly pencil and paper without flinching.

"That's a good chorus we have," he began, without waiting to tell the "sad, sad story of his life." "You couldn't find a better chorus anywhere. Such a good, refined class of women."

"The sopranos especially are commendable for their training. Although the mezzos and contraltos are worthy, yet those with the higher voices are strangely better, as a class."

"There is a great difference in favor of the American chorus singer compared with the European. First is their intelligence and aptitude. Abroad the choristers sing only in their own language. The German woman sings only German and the Italian in Italian. The American women tackle

any language, and it would be safe to say that if English was the language used the difficulties to the American would be reduced to a minimum.

"The salaries paid to the women here, though not by any means munificent, are higher than those paid abroad. However,



JOSIAH ZURO
Chorus Master of the Manhattan Opera House

there is a difference in outlook here. My chorus is mostly composed of choir singers who have left better paying positions for the benefit of the experience and to hear the operas gratis, or students who seek to advance their knowledge by contact with the great."

A couple of singers who had been standing close by, as if interested in the process of extracting information from their Czar, now came to the scene of the operation and asked if Zuro wouldn't like to hear them

sing. Zuro is a polite young man, and gentle, and although he had been hearing singing all that day and for days past, till he was almost "black in the face," still he acquiesced with the most agreeable of smiles. It was evident that Mr. Zuro's satellites are respectful of his artistic opinion.

"These rehearsals," he resumed, "are the longest and perhaps the hardest for the singers. We rehearse every day until the time for the stage manager, Mr. Coini, to take up the task and put them through their histrionic paces. That is, to show them how to act on the stage during each particular scene, and deportment in general. After that comes the rehearsal with piano with the artists. Then one or two rehearsals with the orchestra, and, lastly, the general or full dress rehearsal. Thus you can see that by the time an opera is produced the people taking part ought to know what they are doing and how to do it well."

"The daily course is: In the morning I take our chorus of ninety-five girls and rehearse a new opera, say. If there are old members of the chorus among them and the opera is one which has been part of the repertoire of previous years, they are exempt. In the event of a new opera, they are as ignorant as the new, green girls, and accordingly have to study it."

"A few years ago it was a serious undertaking to assemble a chorus of American men. Now conditions are gradually improving, and soon it will be unnecessary to import them. A number of them, of course, are Americanized Europeans. With these men I spend two hours of the day."

"Following them come the new recruits who are unfamiliar with not only the new operas, but also the old ones. These are drilled in the latter works."

"It is certain that the ladies work the harder of the two sexes. The married women especially are desirable, as they in the most part can be depended upon to come back from season to season. The men usually depend on their experience and the general masculine assurance to bring them to the desired goal. Of course, the chorus men have more to sing than women in every opera."

"There is no cessation of rehearsals. Every day in and during and before seasons the work goes on."

"An example of quick work might be mentioned in the rapidity with which 'Jongleur de Notre Dame' was rehearsed last year. The rehearsals started on Sunday evening, and on Friday evening of the same week it was produced."

"Filling the small parts? That is a matter of much tact and diplomacy to prevent jealousy and disappointment. Of course, it is policy to pick out the most capable. Nevertheless, each one is apt to think him or her self specially fitted for that identical rôle, and is apt to feel slighted and generally insulted by the failure of the master in not selecting her."

"Yes, a number of chances are presented for securing principal rôles. Of course, however, the majority never rise higher than the chorus. That might be attributed to the fact that there are not such a preponderating number of valuable voices among them. That is, voices of the exceptional quality. There are lots of good voices, but they must be more than good to secure eminence."

"The chorus people in America are the most gentle and well behaved. They have to be treated differently and with more courtesy and gentleness. As a class the American choristers are easy to manage. There is necessary executive ability and a knowledge of human nature. I find psychology of aid. You see, they come with the idea of being improved, and do not look upon the proceedings in the light of a joke. Their seriousness of purpose is of great aid. "That's a nice fob you have," ventured the interviewer; "a gift from one of your chorus ladies?"

"No, not that. That is a gift of Cleofonte Campanini, presented at the time he left the Manhattan last Spring. You see, I am a sort of pupil of his, and I suppose he took more than usual interest in me for that reason."

The article in question was a handsome gold net fob, set with nine diamonds.

"In engaging the chorus more are hired than are really needed, it being known that some will drop out. Thus there are always enough. About ten leave in the first two weeks, either because the work is too hard or because their concert, church or other engagements cannot be arranged. Also some of those that are engaged are dismissed after a few trials. I can usually tell by watching a girl sing how good she is. If I have any doubt I hear her in private."

"Mr. Hammerstein is the judge in the first selection of the singers, and he is a very fine and shrewd one. All that he needs to form his judgment is to hear them run a few scales, and then by simply looking at them he can tell whether they are fit for his chorus or not. His memory is excellent, as may be proved by his recognizing a girl who came back this season to be tried after being refused a place last season. Considering the fact that he has heard many hundreds, that is something of a feat."

Louis Zuro, the chorus master's father, is also a member of the company in a sort of protean rôle. He assists Stage Manager Coini, takes care of the library and fills small parts. The repertoire which he sang in Vienna, St. Petersburg and various Russian cities included "The Huguenots," "Le Juive," "Faust," "Trovatore" and many of the works of the Russian composers.

J. B. C.

Richard Heuberger has resigned his position as conductor of the Vienna Male Chorus, which visited this country two years ago.

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SOUSA AND BAND AT WILLOW GROVE

They Will Take Up the Good Work
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PHILADELPHIA, Aug. 10.—John Philip Sousa and his famous band will open a four weeks' series of concerts at Willow Grove next Sunday. The program has not been announced in full, but some of the newest music to be obtained, together with the gifted leader's own popular compositions, will be rendered. The series of concerts here is preliminary to a prolonged tour of the country by Mr. Sousa.

Virginia Root will be soloist with the band next Sunday, and Giacinta Della Rocca, a violinist who has a big New York following, will also assist. Helen Crennan, of Washington, will sing during the second week.

Victor Herbert has had a most successful stay at Willow Grove, and on Sunday reproduced a number of the favorite selections with which he and his excellent organization have delighted thousands during the last few weeks. His engagement ends on Saturday night. He repeated his famous Wagnerian program during the week.

With a series of programs that please the majority of audiences, the Weber Band continues the popular attraction at Woodside Park. Sunday's selections included Gounod's "Flower Song," from "Faust"; Nevin's "Narcissus," Wagner's "Rienzi," Herbert's "Little Nemo" and other favorites.

Mayor Reuburn announced last week that the city will erect on the north plaza of the City Hall seating accommodations for the women among the audiences that are attracted by the Philadelphia Band, the forty musicians of the Philadelphia Orchestra, under Stanley Mackey that have done so much during the between-season to entertain the must-stay-at-home lovers of good music. The Mayor has done all in his power to encourage music in this city, and says he would have announced his purpose to erect a grandstand for the Philadelphia Band's audiences before had he not thought the newspapers would misconstrue his intention as a plan to favor his political friends.

To celebrate their recent victory in the New York Sängerkongress for the Kaiser prize, the Junger Männerchor members have arranged an outing for Sunday, September 5. Members of other German societies will be among the guests. The steamer *Columbia* has been chartered for a trip to Augustine Pier. The committee in charge includes George Friedrich, H. Ehrlich, Albert H. Ladner, Adolph Buehler, W. J. Dohman, Henry Hoffman and Max Zeitler. The boat will leave here at 9 A. M. and return late in the evening. The great

CHICAGO MUSICAL COLLEGE CELEBRITIES



CHICAGO, Aug. 9.—The accompanying photograph was taken in the Chicago Musical College at the time of the final examinations. It shows Ernesto Consolo and Hans von Schiller, two eminent pianists, in the bottom row; Maurice Rosenfeld, also an instructor of piano in the same institution, and who has for the last year been connected with the *Chicago Examiner* as music critic (center), and Carl Ziegfeld, treasurer and secretary of the college, and a musician of talent (right). E. M. Latimer was formerly the critic of the *Chicago Evening Journal*, and is now connected with the Abramson Opera Company, touring Canada.

chorus that distinguished the society in New York will probably sing at the park.
S. E. E.

London Takes to Dancing Again

The sudden revival of stage dancing in England has been accompanied quite naturally by renewed interest in the festivities of the ballroom in the present London season. For several years the youth and beauty of the British capital had shown a strange lack of interest with regard to the waltz, the merry two-step or the more dignified lancers. To the dismay of British matrons, gilded young men who attended balls were more often to be found in the smoking room than on the dancing floor. A subtle change, however, began to come in when first the "Merry Widow" vogue appeared, and since that time enthusiasm for the society dance has grown apace. Balls that formerly were a dreary series of dull waltzes, with nothing to act as contrast, have been transformed into fairylands of new

figures and fancy dances. The number of cotillon figures introduced in a ball recently given by Mrs. Whitelaw Reid was not even surpassed by the striking effects obtained at the "rout" of the Duchess of Marlborough. At the latter affair in one of the figures the women donned babies' caps and bibs and the men wore nurses' aprons, the effect being unusually comical.—*New York Press*.

Philadelphia Operatic Society Active

PHILADELPHIA, Aug. 9.—The Philadelphia Operatic Society directors tried the voices of applicants for membership at Odd Fellows' Hall this week. Rehearsals for the operas that will be sung during the coming season will begin next Tuesday. The directors are also receiving applications of those who wish to enlist in the ballet forces. The society will present three grand operas during the season, the first to be Ambrose Thomas's "Mignon," at the Academy of Music, October 20.
S. E. E.

CLEVELAND CLUB ENGAGES ARTISTS

Ohio Musicians Off on Vacation
Jaunts—Basso Sadlier
Sails for Europe

CLEVELAND, O., Aug. 9.—The Singers' Club has engaged for its first concert this season Mme. Jeanne Jomelli; second concert, Margaret Keyes; third concert, Fritz Kreisler, the violinist.

T. William Sweet, the new organist and choirmaster of St. Paul's Church, East Cleveland, formerly held the position of organist of St. Peter's, London, where many well-known artists have assisted at his recitals on many of the famous organs in that city. Mr. Sweet is well known as a composer, having written over sixty compositions, of which a half dozen have recently been published in London.

Francis J. Sadlier, the local basso, sailed last week for Europe, where he expects to remain for a year, and while there he intends to visit Vienna, Berlin and other music centers. He will study operatic work with A. Kneupfer, of the Royal Opera.

W. B. Colson, the organist, has gone East for a few weeks' vacation.

Charles Heydler, the cellist and teacher, is spending his vacation at Atlantic City.

Rita Elandi will not sing at the Temple this season, but expects to devote most of her time to teaching.

William Madoc Roberts, the organist, has been re-engaged as director of the piano and organ department at the American Conservatory of Music at Akron, O.

William Saal, the vocal teacher, is spending the Summer in Dresden with his teacher, Professor Ifert.

Mrs. S. S. Gardner, president of the Rubinstein Club, is spending a few weeks in Boston.

Adeline Voss, the soprano of Calvary Presbyterian Church, intends entering the concert field.

T. Stephen Eicherberger, the young tenor of Akron, O., who won much praise at the Ohio Music Teachers' meeting at Toledo last month, is considering several good offers from churches here.
A. F. W.

Singing Societies to Entertain

BUFFALO, Aug. 1.—Between 400 and 500 of the United Singer German Singing Society's members will sing at the outing of the German-American citizens at Columbia Park on August 21.

Three sisters from Brazil, named Sylvia, Susanna and Helena de Figueiredo, made a successful debut as pianists recently in Paris.

Pupils will be accepted or prepared for the Conservatory, etc., by

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The Henry Wolfsohn Musical Bureau has booked a number of extensive concert tours for the artists under its management this coming season, which will also include a large number of New York recitals.

Foremost in the list of attractions under the control of the Wolfsohn Bureau is Mme. Schumann-Heink, who will inaugurate her season with a song recital at the Academy of Music, Brooklyn, on September 20, and after her series of twenty concerts in the Middle West and Canada during the month of October she will return East for her New York recital in Carnegie Hall on Saturday afternoon, November 6. Mme. Schumann-Heink will sing over one hundred concerts between October 1 and April 30, after which time she will make a festival tour during the month of May.

Mme. Schumann-Heink will appear in five Boston Symphony concerts in December, and will also appear with the Theodore Thomas Chicago Orchestra, the Minneapolis Symphony Orchestra and the St. Paul Symphony Orchestra. Her tour will extend to the Pacific Coast.

Fritz Kreisler, the eminent violinist, will return for an American tour after an absence of two years, and will play eighty concerts during his season, opening his tour in his own recital at Carnegie Hall on Saturday afternoon, October 23, to be followed by concerts in Boston, Chicago and other points in the Middle West and East until the latter part of November, when he is booked for twenty concerts on the Pacific Coast, returning East in the middle of January.

Of unusual interest and importance will be the coming of Rachmaninoff, the distinguished Russian composer-pianist and conductor, whose first American appearance will be in conjunction with the Boston Symphony Orchestra in New York, Boston and several cities in the early part of November. He will also appear with the Theodore Thomas Chicago Orchestra, the Philadelphia Orchestra, the New York Symphony and in his own Rachmaninoff recitals and chamber music concerts. In some of the orchestral concerts Rachmaninoff will appear as soloist and conductor, playing one of his own concertos and conducting on such occasions when one of his symphonies is produced.

Of the many Rachmaninoff orchestral compositions, his Second Symphony in E Minor, opus 27, has been commented upon as being the most significant Russian composition since Tchaikovsky's Sixth. As a pianist Rachmaninoff has been acclaimed as a most extraordinary artist, while his skill as a conductor has won him renown as an interpreter of the old classics, as well as of modern compositions. Rachmaninoff's first New York recital will take place at Carnegie Hall on Saturday afternoon, November 20, the program of which will include his famous "Preludes." Rachmaninoff will remain in America until the middle of January, but efforts are now being made to induce the great Russian to prolong his tour to the end of February.

Mischa Elman, the young Russian violinist who created such a sensation last season upon his first visit to our shores, will return for the months of January, February and March, opening his season with a tour of twelve concerts with the Boston Symphony Orchestra, beginning January 4. The Elman tour will not extend further west than Denver.

An interesting newcomer to be presented by the Wolfsohn Bureau will be Mlle. Yolanda Mero, the Hungarian pianist.

Mrs. Corinne Rider-Kelsey will open her season on November 10, when she will appear for the fifth time within four years with the New York Philharmonic Society. Mrs. Rider-Kelsey will also appear in four concerts with the Boston Symphony Orchestra, and will be heard in a series of recitals through the Middle West and Canada.

Mme. Louise Homer will sing a limited number of concerts during the month of October, beginning in Spartanburg, S. C., October 14. Herbert Witherspoon, also of the Metropolitan Opera, will make a tour of fifteen concerts during the month of October.

Mme. Mariska-Aldrich, formerly of the Manhattan Opera, will next season be a member of the Metropolitan Opera forces, having signed a three years' contract with

that institution, which contract, however, will permit of her singing in concert up to January 1, 1910.

Emilio de Gogorza, who is summering in the Rocky Mountains, will return East to begin his tour on October 8 in Columbus, O. Mr. Gogorza will remain in America the entire season.

Other artists under the management of the Wolfsohn Bureau include Laura Combs, soprano; Margaret Keyes and Janet Spencer, contralto; Daniel Beddoe, Reed Miller, tenors; Claude Cunningham, baritone; Ada Sassoli, harpist.

The Henry Wolfsohn Musical Bureau has arranged with the directors of the Metropolitan Opera for a number of Sunday concerts, when they will present Mme. Schumann-Heink, Mischa Elman, Rachmaninoff and Fritz Kreisler.

CLARA CLEMENS'S ARTISTIC CAREER

Mark Twain's Daughter's Ambition for Professional Musical Work Has Been Lifelong

One of the daintiest little lights on the concert stage to-day is Mark Twain's gifted daughter, Clara Clemens. Her ambition for a public career has been lifelong, but her earliest efforts were directed toward the piano, and she ranks Leschetizky, the famous Viennese pianist, as the most interesting personage she has ever known. It was while studying with Leschetizky that friends persuaded her to cultivate her voice, which is beautifully colored and of pure contralto timbre.

Her wandering European life afforded unusual opportunities, and she made the most of them. She studied with Mme. Blanche Marchesi, in London; with Mrs. Ashforth in New York; with Georg Henschel, and Isadore Luckstone. Wherever chance took her and a famous teacher resided, she did not fail to add a little to the breadth of her musical education. Her debut was made in Florence, Italy, and was a distinct success. Since then she has appeared in London, where she was warmly received, and the principal American cities.

Miss Clemens possesses a marked and strikingly attractive personality. Her voice is of great depth, of the quality that lends itself to the purest forms of classic music, and with a sweetness of tone that makes it heard to advantage in the simpler songs and ballads of all languages. What

German Singers Honor Baltimore Man

BALTIMORE, Aug. 9.—The Harmonie Singing Society sang at the celebration of the fortieth anniversary of the wedding of Mr. and Mrs. Louis Schneider last Monday, under the direction of John A. Klein. Mr. Schneider is honorary president of the German United Singers of Baltimore, was president of the National Sängerkongress in Baltimore in 1888 and president of the Harmonie Singing Society for seven years.

W. J. R.

A foreign humorist once quoted (more or less) from Wagner's "Götterdämmerung" the directions: "Brünnhilde flings herself wildly on to the horse, and leaps with it 'cum gran salis' into the burning pyre." Philip Hale thinks this is "quite a good joke"; and so it is. Those who fail to understand it may be helped by being told that Grane is the name of Brünnhilde's horse, and that she does not exactly leap with it into the pyre. If, in addition to this valuable information, you have a slight knowledge of Latin, you are fully equipped for the appreciation of the joke.—New York Evening Post.



CLARA CLEMENS

American Contralto Who Is to Make Another Tour of This Country Next Season

her American audiences have seemed most to admire in her work is the pure contralto quality of her voice, her sympathetic interpretations, and the daintiness of her personality and stage presence.

COLUMBUS'S BUSY SEASON

Many Prominent Artists Will Appear Before Its Music Lovers

COLUMBUS, O., Aug. 1.—The Women's Music Club has planned such an attractive program for the year that the city will probably assume music-madness before its expiration.

There will be twelve concerts, six of which will be matinees. All are to be held in Memorial Hall.

Among the artists who are on this year's program are Herbert Witherspoon, the American basso, in a song recital, and Janet Spencer, the contralto, who will share the November program with Mary Hallock, a pianist who is a native of the Orient.

January will bring the greatest of lieder singers, Dr. Ludwig Wüllner, the German baritone, and the no less great Dutch pianist and accompanist, Coenraad V. Bos.

In February the Flonzaley Quartet will introduce chamber music. At this concert Clarence Adler, the young Ohioan who made a reputation last season in Berlin with the Hekking Trio, will give some piano selections.

The Pittsburg Orchestra, under Emil Paur, is scheduled for March. The April artists are still to be chosen.

New Manager of London's Æolian Hall

LONDON, Aug. 7.—Harold Bealey has been appointed manager of Æolian Hall, succeeding W. G. Meade, who retired on June 30.

OPERA STARS ENJOY COMPOSER'S DINNER

D'Erlanger Entertains Covent Garden Celebrities—Acrobats Amuse Tetrizzini

LONDON, Aug. 1.—Just a week before the Covent Garden opera season closed Frederic d'Erlanger, the composer of "Tess," which had its première during the season, invited all the principal singers to a Sunday night supper at the Savoy. Every one apparently accepted with alacrity, and a more delightful gathering of great artists could not be imagined.

Any rumors of professional jealousy which have floated about Covent Garden, as they always do about any opera house where so many artists are rivaling one another in public favor night after night, melted away temporarily in the face of the fraternity and good fellowship which was the order of the evening.

Rival sopranos chatted affectionately together, rival tenors spoke of one another's successful appearances. After a long and wonderful supper speeches were made and a performance given—not by the singers themselves, but by carefully selected vaudeville talent from the music halls. Comedians, acrobats, tricksters, etc., amused and delighted this operatic gathering.

Mme. Destinn watched with breathless interest a clever conjurer. Two rough and tumble comedians sent Mme. Tetrizzini almost into hysterics when they sang one of her songs and took the high notes by blowing a horn. The band played all the national airs they knew of the countries represented at the gathering, and when they had to admit they did not know the Russian anthem Mme. Kousnietzoff led them by singing the air herself.

To-day the singers scattered to the uttermost parts of the earth, some to their homes in far countries, some to fulfil other engagements; while the opera house remains closed till the middle of September, when the Moody Manners Company will give a short season there of English opera.

WEIGESTER PUPILS HEARD

Summer School Students Give Concert in Elmira Theater

ELMIRA, N. Y., Aug. 9.—The first concert by members of the Weigester Summer School of Vocal Music was given Friday afternoon in the Rorick's Glen Theater.

The program, which was presented in a praiseworthy manner, and showed that Mr. Weigester's pupils have made marked progress during the course of study this Summer, was as follows:

Overture, Piano, Les Pescheuses de Procida (Raff), Gertrude Belle Cobb and Otto Stahl; Trio, Prison Scene (from "Faust"), Margherita, Louisa Nagle Weigester; Faust, Frank MacEwen; Mefistofele, Dr. George Edmund Miller; Soprano Solo, Knowest Thou the Land? (from "Mignon"), Elsie May MacPherson; Quartet (from "Rigoletto"), Gilda, Mrs. Weigester; Maddalena, Marie Deknatel; Duke, Mr. MacEwen; Rigoletto, Dr. Miller; Violin Solo, Oberstass (Wieniawski); Stephanie Gavotte (Ernst), Gladys Mason; Tenor Solo, La Donna e Mobile (from "Rigoletto"), Mr. MacEwen; Miserere Scene (from "Il Trovatore"), Leonora, Mrs. Weigester; Troubadour (from the "Tower"), Mr. MacEwen; Chorus (from the Monastery), members of the school; Soprano Solo, Damon (Max Stange); Sadie Rankin Finlayson; Sextet (from Lucia), Lucy, Mrs. Weigester; Alice, Miss Deknatel; Edgar, Mr. MacEwen; Arthur, Mr. Evan Evans; Henry, Mr. Thaddeus Emblem; Bide The Bent, Dr. Miller.

The second concert in connection with the Weigester Summer School will be given Tuesday afternoon, August 17, when an operetta entitled "A Garden of Flowers" will be given by twenty young ladies assisted by sixteen little children. In addition to the operetta, Amy Woodford Finden's song cycle, "A Lover in Damascus," will be sung by Sadie Rankin Finlayson.

The Swedish soprano Davida Hesse, from the Stockholm Opera, is to substitute for Marie Labia at the Berlin Komische Oper next season if Mme. Labia comes to the Manhattan.

The Italian composer Zanella, who succeeded Mascagni as director of the Rossini Conservatory in Pesaro, has completed a new opera, "Anra," which is soon to be produced in a number of Italian cities.

VERA C. CURTIS AT NEWPORT

Soprano Sings at Musicales with Pianist Walter R. Cowles

NEWPORT, R. I., Aug. 9.—Vera Cameron Curtis, soprano, and Walter R. Cowles, accompanist, recently gave a musicale at the home of Mrs. J. J. Mason.

The singer, who was in excellent voice, opened the concert with a trio of songs in English, including Stange's "Damon," which was heartily received.

The pianist then found favor in his rendition of two Debussy numbers.

Miss Curtis's remaining selections included works by Schubert, Grieg, Lafarge, Johnson, Henschel, W. R. Cowles and Schneider.

New Haven Singer Returns from Rome

NEW HAVEN, CONN., August 9.—Emma Gleason, who has just returned from Rome, where she made her debut in grand opera, has had two flattering offers to sing in this country. Miss Gleason will remain in New York for some time to perfect herself in Italian.

W. E. C.

The "Christmas Oratorio," by Heinrich Schütz, recently unearthed by Dr. A. Scheering, of Dresden, will be sung for the first time in December by a Dresden choir.

Hugo Troetschel, the New York organist, is spending his vacation in the Berkshires, Lee, Mass.

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OLD MUSIC DELIGHTS BAR HARBOR GUESTS

Henry Hadley, With Orchestra and
Noted Soloists, Presents Admir-
able Program

BAR HARBOR, ME., Aug. 9.—A gratifying love for old music was evinced by an enthusiastic audience which greeted Henry Hadley and his assisting soloists in the beautiful auditorium of the Building of Arts, Bar Harbor, Saturday afternoon, August 7. Mr. Hadley, conducting an orchestra of twenty selected players, gave a masterful reading of the three orchestral numbers—Overture Grétry (1741-1803); prelude on a theme from "Stabat Mater," Pergolesi (1710-1736), and the brilliant "Chaconne et Rigaudon," by Monsigny (1729-1817).

Precision and marvelous conception of these old compositions were most convincing in Mr. Hadley's treatment of them. Under his direction the excellent orchestra rendered a faultless accompaniment to the great aria from Ponchielli's "I promessi sposi," sung with dramatic power and beauty of tone by Mme. Isabelle Bouton, the distinguished mezzo-soprano.

Mme. Bouton revealed fine temperament and versatility in her group, comprising two old songs, old Irish and old French, and two songs by Mr. Hadley, who played the difficult piano accompaniments in a manner that added even greater interest to one of the distinctive features of the program. Clearly evident is the fact that only the most conscientious application on the part of an artist can procure the fine interpretation with which Mme. Bouton rendered Mr. Hadley's musicianly compositions.

The other vocalist on the program was Frederick Gunster, the New York tenor, who captivated his audience with his highly artistic delivery and perfect diction in a group of two old Italian and two modern German songs.

The first, "O del mio dolce ardor," Gluck (1714-1787), was sung with such a skilful legato and beautiful evenness of tone that it invoked insistent applause. Mr. Gunster's other songs were "Vittoria, mio cove!" Carissimi (1604-1674); "Ich trage meine Minne" and "All'mein Gedanken" of Richard Strauss. The Carissimi song is irresistible when sung with the fire and finish given it by the tenor. His art in the interpretation of German songs is highly developed. Both Strauss numbers displayed a rarely beautiful voice and were sung with the warmth and spirit which they demand.

Mr. Gunster appeared with Mme. Bouton in two duets—Nevin's "O That We Two Were Maying" and Edward German's "It Was a Lover and His Lass," the words being taken from Shakespeare's "As You Like It." The two singers were delightful in these duets. Especially in the inimitable, rippling, old English "It Was a Lover and His Lass" were Mme. Bouton and Mr. Gunster in their happiest mood.

Arthur Hadley thoroughly pleased the audience in the Porpora Sonata for violin-cello with string orchestral accompaniment. Perhaps very few in the audience realized that the cello on which this old selection was played is even older than the music

WELL-KNOWN MUSICAL FOLK AT LAKE PLACID



Reading from Left to Right: Mme. Maconda, Manager Walters, of the Knickerbocker Theater, New York; M. de Rigaud and Mme. Clara de Rigaud

LAKE PLACID, N. Y., Aug. 3.—Mme. Charlotte Maconda, the soprano, is here recuperating from a severe attack of typhoid fever. The illness came on following her tour with the Dresden Orchestra.

The music lovers in this vicinity have been privileged to hear some fine singing by Mme. Clara de Rigaud, the celebrated New York teacher of singing. A number of pupils have applied to her for instruc-

tion, of which number she has selected four.

One of the rich Cubans who is a stockholder of the Opera House in Havana has been besieging Mme. de Rigaud to accept his proposition for an engagement to sing there.

She declined, however, but it is probable that one or more of her pupils will become members of the Cuban musical colony in her stead.

itself, having been made in Italy in the year 1672, almost a century before Porpora's death. Mr. Hadley is a master of the cello. He draws a broad, vibrant tone, rich in beauty, and his excellent performance of the interesting old Porpora number will be remembered as one of the most artistic features on the program.

Too much cannot be said about Henry Hadley's work on this occasion. Whether as conductor or as accompanist, his efforts won great praise and proved the main factor of the afternoon's success. In all, it was a rare program, well suited to the classic atmosphere which pervades one of the most ideal temples of art music to be found anywhere in the world.

PUCCHINI IN NO HURRY

Only Two Acts of "Girl of the Golden West" Completed

George Maxwell, New York representative of the Ricordis of Milan, who publish the operas of Giacomo Puccini, arrived in New York Monday. He said that the composer's forthcoming opera, "The Girl of the Golden West," had not been disposed of to any opera house so far.

"Puccini has progressed as far as the end of the second act," he said, "and unless some accident interferes he should have the third act completed by Christmas. No offers of any kind have been accepted for the opera, and no options have been granted.

Neither Puccini nor his publishers care to dispose of something that does not yet exist."

Mr. Maxwell heard most of the score so far as it is completed, and predicts greater success for the opera than either "La Bohème" or "Tosca" enjoyed. The story follows the play of the same name. Both the Metropolitan and the Manhattan are bidding for the work.

SIXTY YEARS A HARPIST ROSALIE SPOHR'S RECORD

Niece of the Great Violinist an Interesting Character in Berlin's Musical Life

One of the most interesting characters in the musical life of Berlin is Rosalie Spohr, the harpist, who is a niece of the great violinist, Louis Spohr. She made her first appearance in public on December 13, 1849, at a concert given by Jenny Lind. She attracted attention first because of her distinguished musical descent, but after the world had once heard her her art made her famous, says the New York Sun.

There are few women before the public to-day who play the harp as virtuosi, although one sees them occasionally in the opera orchestras. So it is difficult nowadays to realize that Rosalie Spohr toured Europe in triumph. She found in Franz Liszt a devoted friend and enthusiastic admirer, and he was proud to play with her at Weimar, as well as give her the benefit of his artistic advice. Her career as a public performer ended after about six years. Then she became the wife of Count Sauerma and the stage knew her no more. She still lives in Berlin, more than eighty years old, but enthusiastic in her devotion to the instrument with which she won the triumphs of her brief professional career. For three hours every day she practises the harp, and her technic has for that reason remained very complete for one of her age. Her talent was in a measure hereditary, since her aunt was a well-known harpist in her day. It was through her playing that Rosalie Spohr, who had begun her musical life as a pianist, turned her attention to the harp.

A widow for more than twenty years, it has been her devotion to her art that made her life interesting to her during all this time. Her education was sound in the first place, for she studied for two years under the harpist Grimm, who allowed her to play in public at the end of that period, although it was one of his principles that a harpist should study for ten years. Countess Rosalie has been an intimate friend of the German royal family, and both Friedrich and the Empress were delighted to hear her play. Nowadays she is a unique figure in the musical and social life of Berlin, and an inspiration to the younger students, who see what a joy and consolation an art may be to one who has acquired it faithfully.

'FRISCO MUSIC-DRAMA AT REDWOOD GROVE

This Year's High Jinks Composed by
H. M. Stephens and W. F. McCoy,
of the Bohemian Club

SAN FRANCISCO, Aug. 4.—A music drama written by two Englishmen and celebrating Ireland's patron saint will be given in the Redwood Grove this week, for

St. Patrick, so the legend runs,
Drove all snakes away;
St. Francis's brave and gallant sons,
Dwelling beside the bay,
Have driven out all thoughts of fear
And raised a city fair,
Where others at the prospect drear
Would turn to grim despair.

This is from the greeting of St. Patrick to "Bohemia's sons," as penned by Prof. Henry Morse Stephens, who hopes they will attend

The high jinks where each member shuns
All memories that offend.

Prof. Stephens, widely known for his historical writings, is an Englishman who formerly held the chair of history at Cornell and has now the same position in the University of California. But he is not sectional, and the analogy between the good St. Patrick putting the snakes to flight and Bohemia driving dull care into the sea was not to be lost. The composer, Wallace Sabin, is also English, with an Englishman's thoroughness. He is primarily an organist, but has had much experience in orchestral leading and has done considerable work in composition. He is a profound scholar musically, and "before the fire" drilled and led the Twentieth Century Musical Club in several notable concerts. Bach's Passion music and a forgotten 17th century opera were among his revivals. Whatever he writes, he does with a sure hand.

In this year's music drama the writers have the assistance of Frank Mathieu as stage director, Porter Garnet as the designer of the costumes, and Edward Duffey as arranger of the hillside scenic effects.

W. F. McCoy, the composer, has charge of the Sunday morning concert. "Billie" Smith will preside at the Cremation of Care. Mackenzie Gordon, the tenor, will have an evening recital. More than 500 clubmen are to sit at the banquet on Saturday which precedes the music play.

Bohemian music was heard last week at Idora Park, the local Coney Island. Dr. H. J. Stewart, leading the famed military band of Frederick Innes in person, gave his "Triumphal Entry of Montezuma" from the music drama, "Montezuma," performed at the Grove in 1903. H. C. T.

Toronto Chorus to Begin Rehearsals
Next Month

TORONTO, CAN., Aug. 10.—During the coming musical season a performance of Handel's "Messiah" will be given by the Toronto Festival Chorus and Orchestra, with eminent soloists, under the direction of Dr. F. H. Torrington. With the combined choruses a fine body of singers will be brought together. Rehearsals will begin about September 14.

Rita Sachetto, the celebrated Austrian, who will appear at the new Boston Opera House in December, is Loie Fuller's greatest of all dancers, a dancer of great dramatic and tragical themes, beautiful beyond description, tall, slight, dark and filled with a power rarely if ever equaled in dance.

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Anne Griffith, of Pittsburg, Pa., is studying music in Paris and London.

Pauline Hathaway, the Brooklyn contralto, was soloist at the Chapel at Sea Gate, L. I., on Sunday, August 8.

H. Burghardt, a Milwaukee musical director, is building a conservatory of music at Sixty-fourth street and Summit avenue, West Allis, Wis.

Myron W. Whitney, Jr., has been engaged as basso for the quartet which will interpret Mme. Lehmann's "Persian Garden" music on her American tour next winter.

Mrs. Lulu Dahl Miller, the contralto and pupil of F. X. Arens, the New York conductor and teacher, has returned to Portland, Ore. Recently she sang at the White Temple, in her home city.

Eva Gilbert, a vocalist, is delighting large audiences at Electric Park, in Baltimore. Miss Gilbert is young and talented, and has a charming personality. She will no doubt make rapid progress in her profession.

Emma Seiler, whose grandmother is remembered as a pioneer vocal teacher, is a member of the musical colony of Atlantic City, N. J. She will resume her position with the Hammerstein opera forces in the Fall.

Sally Fisher, the prima donna pupil of Arthur Lawrason, the New York teacher of singing, is winning favor in the leading rôle of "The Goddess of Liberty," a new musical comedy which opened in Milwaukee recently.

The Appleton, Wis., Sängerkongress has netted the committee in charge \$400, which makes it unnecessary to draw on the guarantee fund subscribed by the business men of the city to cover the loss in the case of a deficit.

Christine Lind, grandniece of Jenny Lind, is to visit the United States during the coming winter and sing in a number of cities. The young girl is a soprano and has already appeared in London and Continental cities.

Jennie O. Ensminger, teacher of singing at Ft. Loudoun Seminary, Winchester, has been spending a portion of her vacation studying with Perley Dunn Aldrich, the well-known Philadelphia teacher, at his Summer home in Atlantic City.

When the Bayerischer Sängerbund, of Brooklyn, holds its annual meeting next October it is likely that it will decide to join the United Singers. President Ewald Glock, the recently elected president, is known to be favorable to the proposition.

Music will be the feature of the program for German Day at the Alaska-Yukon-Pacific Exposition at Seattle. The North Pacific Sängerbund, which meets in Everett a few days before German Day, have been invited to repeat their program in the Auditorium.

M. D. MacNeill, of Pine Bluff, Ark., will open a school of music in that city in September with five assistant teachers. Mr. MacNeill was formerly a student of Sbriglia, of Paris, and this Summer has been with Perley Dunn Aldrich at his Summer home in Atlantic City.

Thomas Boston, a Milwaukee singer, scored a success at the Welsh Day exercises at Scranton, Pa., before an audience of 15,000 people, by his singing of the solo in the opening chorus, "Hen Wlad fy Nhadau." A Welsh choir of 600 voices was one of the features of the day.

Professor C. O. Blakeslee is busy on the project of building a great musical school in Nampa, Idaho. At a meeting recently held officers were elected and trustees appointed. It is Professor Blakeslee's idea to start the school this Fall in temporary quarters, beginning with three or four rooms and three teachers.

The Baltimore Frohsinn Singing Society, of which City Councilman Henry L. Wienefeld is president, will render choruses under the direction of John A. Klein, at the celebration this month of the seventeenth anniversary of the Frohsinn Ladies' Society. Mrs. Katie Ring and Mrs. Elizabeth Goebel are arranging for the festival.

For the benefit of the Inasmuch Home, Brooklyn, a concert was given at Atlantic City, N. J., on the Steel Pier, under the auspices of the Inasmuch Society, on the morning of July 30. The artists taking part were Mrs. Edna Cale, mezzo-contralto; Edna Baier, soprano; Mme. Georgia Yager, dramatic soprano, and Ora Busch, accompanist.

Mrs. John Watson Doe, of Palm Beach, Fla., has assumed the duties of organist at the First Presbyterian Church, Atlantic City, N. J., for the Summer, during Evelyn Tyson's vacation period. Miss Tyson is spending several weeks at Haines Falls, N. Y., and has given concerts with flattering comments in leading churches and hotels.

Maurice Rosenfeld, music critic of the Chicago Examiner, spent a few days in New York last week. Mr. Rosenfeld declared that Chicagoans would welcome Oscar Hammerstein's invasion of that field next season, and expressed the belief that the New York impresario would find support of a character to induce him to build an opera house there.

The Toronto Conservatory of Music announces the opening of a primary branch at No. 14 St. Clair avenue, East, to be known as the Deer Park Primary Branch, of which the principal will be Jennie A. Creighton, a graduate of the conservatory and a member of the teaching staff. Teaching will commence there at the opening of the Fall term, September 1.

Loretta De Vine returned to New York this week, after a successful concert tour in the Adirondacks. Her two recitals and lectures on the harp at the Cliff Haven Seminary School gave her large audiences an opportunity to recognize the harp as a solo instrument. Miss De Vine also gave some delightful songs and readings with harp accompaniment.

While the Mme. Nordica wedding to George W. Young, in London, was in progress an unidentified friend sent a messenger into the church with a large silver basin filled with white rose leaves. This offering was given to one of the ushers, with the instruction that it was to be handed to the bride as soon as she reached the vestry door at the conclusion of the ceremony.

Bohemian Club jinks music was the feature of the Innes Band concert at Idora, San Francisco, Cal., recently, with the composer, Dr. H. J. Stewart, occupying the director's stand. The Stewart numbers were "Valse Lente" and the "Triumphal Entry of Montezuma," two selections taken from the musical drama "Montezuma," produced at the Bohemian Grove in 1903.

Irving Snow, the young student from Salt Lake City, now at the New England Conservatory, is making gratifying progress. Recently he received the high mark of "A" in his senior entrance examination, a rare distinction. He has kept himself at school by earning money as a musician during vacation. After another year in the East he will return home and open a studio.

The Trenton, N. J., Liedertafel has been incorporated at the office of the County Clerk. The object of the organization is to promote vocal and instrumental music and for mutual improvement and sociability. The trustees are Louis Coutier, Robert Elsher and John Unsinger. The incorporators were George Koenig, Louis Coutier, Colonel E. C. Stahl, Anton Jaeger, George C. Koenig.

Philadelphia is among the cities to be visited by Pepito Arriola, the Spanish child pianist, who has made such a remarkable sensation in Europe, both in recital and as an orchestral soloist. Contracts have just

been closed for two appearances with the Philadelphia Symphony Orchestra in January. Special pianos are being constructed for the American tour, and only the larger towns and cities will be visited.

Numbers of music lovers were attracted to the concert given in Shell Mound Park, Emeryville, San Francisco, a few days since, under the auspices of the Musicians' Protective Union. The musicians and their families came en masse. The orchestras were directed by some of the noted artists of California, among them being Paul Steindorff, George W. Bennet, Dr. H. J. Stewart, Charles H. Cassasa and Frederick Zech.

Charles Gaskil, formerly violinist in the Royal Berlin Orchestra, gave a recital in St. James's P. E. Church, Atlantic City, recently. Mrs. L. D. Balliet, of Atlantic City's Crescendo Club, has returned to the latter city after a week's attendance at Oscawanna Chautauqua, on the Hudson, where she lectured on "Vibrations" and "Numbers—Their Tone and Color," in connection with Dr. Julia Sears's School of Psychology and Music.

Mme. Liza Lehmann, with the singers specially engaged for her American tour, is to be heard in Detroit early in February. Mme. Lehmann's famous musical setting for the selections from Omar Khayyam's Persian verse (translated by Edward Fitzgerald), called "In a Persian Garden," will be given by a special quartet selected for her American tour. Mme. Lehmann herself will be at the piano and have entire artistic control of the program. Her tour is being booked by R. E. Johnston.

George W. Brewster, tenor, has moved from Valparaiso, Ind., to Lake Forest, Ill., where he will give vocal lessons in connection with directing the College Glee Club and his work as tenor soloist in one of the largest churches of the fashionable little town. On Saturday Mr. Brewster will give a song recital at Lake Winona, and in September will resume his duties at the Columbia School, of Chicago, where he has been teaching for the past three years.

Alberta Livernash, a young musician at San Francisco, recently played for Luther Burbank at his Santa Rosa home. The wizard of fruits and flowers had heard of the budding pianist's talents, and, having known her mother for many years, issued the invitation to the daughter. A recital of an hour and a half brought profuse thanks from Burbank, who presented her as a souvenir a booklet and a bouquet of flowers, the variety of which was his own creation.

When the bust of Maria von Weber is dedicated in Brooklyn by the United Singers all the directors of the Northeastern Sängerbund will be present. The executive committee of the United Singers has decided to invite the directors, as the trophy was won by the Brooklyn singers at the Northeastern Sängerbund's festival. While the directors are guests in Brooklyn, Major

Carl Lenz, of Newark, N. J., the president of the Sängerbund, will be asked to call a meeting of the board.

Annie Louise Carey, the famous contralto, is now living at Norwalk, Conn., the home of her late husband, Charles M. Raymond. Although retired from the stage, the singer is in possession of a handsome share of the world's goods, which amounts to about a half-million dollars. Of this \$300,000 came on her husband's death. She is rated as a good business woman, never indulging in the expensive luxuries of a press agent or even a manager, and making all her own investments.

Adele Ritchie has been selected by the Schuberts to play the leading feminine rôle in "The Paradise of Mahomet," the new musical production, in which Ralph Hertz is to be featured. This opera has the distinction to be the last score written by Planquette, the composer of "The Chimes of Normandy," and, although it has never been heard in English, it has had a great success in Paris. The American version of the book and the lyrics are by Harry B. Smith and Robert B. Smith.

The attendance at the band concert at Druid Hill Park, Baltimore, Sunday, was the largest of the season. A highly interesting program was rendered under the direction of Daniel Feldmann. There were numbers from Wagner, Beethoven, Nevin, Smetana, Donizetti and others. Mr. Feldmann's cornet solo number was Nessler's "Young Werner's Parting Song," from the "Trumpeter of Sachingen," which was rapturously received. Helmuth Wilhelms, horn, will be the soloist this week.

The German Singing Societies of Baltimore County (Maryland) are planning an organization similar to the United Singers of Baltimore. The Eichenkranz, of Highlandtown, has started the movement, and has sent letters to the Badenia Männerchor, Canton Liederkranz and Canton Männerchor, submitting the proposition of forming an independent county organization which shall become a member of the Northeastern Sängerbund. A meeting of delegates of these societies will be held this week, and it is believed that the project will be successfully carried out.

Maud Morgan, the harpist of Grace Church, New York, accompanied Mrs. Kendall Banning, contralto, at her professional debut at Walpole, N. H., on August 9. Mrs. Banning is the daughter of Arthur V. Briesen, the New York lawyer and president of the Legal Aid Society. She has been studying vocal music under some of the most experienced American and European teachers, and during the past two years has worked under Mme. Von Neissen-Stone. The concert was arranged by Professor Franklin W. Hooper, of the Brooklyn Institute, as part of a program that included a pageant on the Walpole common, with music written for this occasion and a performance by the Coburn Players. The Governor of New Hampshire and his staff attended.

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CHICAGO ENJOYS DAMROSCH'S MUSIC

Alexander Saslavsky and George Barrere Win Favor as Soloists—
News of the Local Musicians

CHICAGO, Aug. 9.—Walter Damrosch and the New York Symphony Orchestra gave the first concert of their five weeks' engagement on Sunday, August 1, at Ravinia Park. The pavilion was packed with music lovers, and when the famous conductor came on the stage to direct the first number there was not a vacant reserved or unreserved seat. The demand for encores during the course of the evening gave proof of the excellence of the concert. The opening number, the introduction and bridal chorus from Wagner's "Lohengrin," was received with vociferous applause, and an encore, "Reverie du Soir," by E. Gillet, was given. Then the Glikiana suite, instrumented by Kasni, received its initial hearing here.

The special feature of the program was the flute playing of George Barrere, who gave an admirable performance of the Hungarian Fantasy for flute by De Merseman. An ovation followed, and part of the solo was repeated.

On Thursday afternoon, "Children's Day," Alexander Saslavsky played the Concerto for Violin by Mozart. His performance was faultless and the audience was aroused by the marvelous technic and beauty of tone displayed in this performance.

Anne Shaw Faulkner, of the Columbia School, on every afternoon during this month will give lectures on the "History of Music" at the Ginn & Co. Summer School. Miss Faulkner plays her own accompaniment on a "pianola." The lecture on "Pelée et Mélisande" proved an interesting novelty, and Miss Faulkner will next week give a lecture on Strauss's "Salomé."

T. S. Lovette, the Welsh pianist and instructor of piano, of this city, has accepted the directorship of the Baylor College at Belton, Tex.

Marx E. Oberndorfer, the Chicago pianist, is enjoying his vacation in Wisconsin. He has been fishing from morning to night. He will be back at the Columbia school early in September.

Grant Hadley, the Chicago baritone, was the adjudicator at the Winona Annual Musical Contest, which took place at Winona Lake, Ind., on the afternoon and evening of August 6. Mr. Hadley will go South at the end of the month.

Jessie Lynde Hopkins, contralto; Fritz Itte, violinist, and Bessie Hughes, accompanist, furnished the program at the University of Chicago concert last Tuesday evening. "Birds' Raptures," by Edwin

Schneider, and "Open All the Portals Wide," by Grant Schaefer, were among the most effective selections.

Daniel Protheroe, Arne Oldberg and D. A. Clippinger are members of the jury which will award the W. W. Kimball prize of \$100 offered for the best musical setting of the poem, "Gypsy Heart," by the Chicago Madrigal Club. The award will be made November 1, 1909.

The Pasmore Trio will play at Music Hall during December, under the auspices of the Chicago Madrigal Club.

Volney L. Mills, head of the voice department at the Wesley College Conservatory of Music at Grand Forks, N. Dak., will tour that State from August 16 to September 20, appearing in thirty towns. The school opens on September 21. Mr. Mills was formerly a resident of Chicago.

The concert direction of Max Rabinoff is making extensive preparation for the American tour of Alexander Zukowsky. This Russian violinist will make his initial American appearance late in October. The present plans embrace appearances at Carnegie Hall, New York, with orchestra; recital at Mendelssohn Hall; as soloist with the Chicago Philharmonic Orchestra, at the Auditorium; in recital at Music Hall, Chicago; Northern tour, terminating at Seattle; a tour of the Pacific Coast cities and a return by the way of the Southern musical centers.

Emil Liebling ended his Summer institute with a chamber music concert at Kimball Hall Saturday evening, with the assistance of Adolph Weidig, violinist, and Paul Schoessling, cellist. The program included works by Bargiel, Chopin, Liebling, Schumann and Mendelssohn. The three artists played beautifully, and the large audience was deeply impressed by the rendition of each number.

John J. Hattstaedt, president of the American Conservatory, left town last week for a month's vacation in the East. Mr. Hattstaedt was accompanied by his family.

Fitzhugh Haensel, of the New York firm of Haensel & Jones, was in Chicago last week.

MUSICAL AMERICA'S Chicago office has just received this telegram from Denver, from Hanna Butler, the Chicago soprano: "Auto working fine; friends left me; maid and I must make rest of trip alone; leave morning Salt Lake City. Mail MUSICAL AMERICA Frisco."

Edward Walker, the young tenor who will appear here during the coming season under Max Rabinoff's management, sang in Oregon, Mo., July 30 and 31. On August 3 he was soloist and adjudicator at the Lima, O., Eisteddfod, and sang the aria, "Celeste Aida," from all reports, in an admirable manner. Mr. Walker will be heard in fifty towns between August 17 and September 12, appearing in conjunction with the Ohio Male Chorus Society. They will sing in St. Paul, Minneapolis, Fargo, Helena, Spokane, Seattle, Tacoma, Portland, Oakland, Los Angeles, Salt Lake City, Denver, Lincoln, Omaha and Burlington.

Geneva Branscombe, the composer, formerly a piano teacher at the Chicago Conservatory of Music of Whitman College, at Walla Walla, Wash., has been granted a one year's leave of absence to go to Europe. She will leave on September 10.

R. D.

A new conductor who gives extraordinary promise for the future has been discovered in Munich. His name is Ivan Fröbe, and he is just twenty-seven years old. He conducted a Beethoven program at one of the

symphony concerts given by the Munich Tonkünstler Orchestra in the Odeon, and he will also give a Wagner and a Tschai-kowsky evening.

NEW POLISH TENOR FOR BOSTON IS A DOCTOR OF MEDICINE



ENZO LELIVA

The Polish Tenor Who Is to Sing at the Boston Opera House Next Season

Enzo Leliva, the new Polish tenor engaged for the Boston Opera House, is said to be one of the most cultured men in his profession. Born in Warsaw, a member of a distinguished family, he was educated at the local university and took his degree as a doctor of medicine. During the years of his medical studies, however, he felt the persistent call of the stage, until at last, determined to give vent to his artistic aspirations, he made his debut at the Warsaw Opera.

His success was such that he was called immediately to Moscow, where his career proper began. Sonzagno, the Italian publisher, after hearing him invited him to Italy. For two years he sang in Rome, where he created the name part of Massenet's "Le Jongleur de Notre Dame." From there he went to the San Carlo, in Naples, where he sang the title rôle of Leoncavallo's "Roland of Berlin." Thence he passed to the Massimo, in Palermo; the Regio, in Turin; the Carlo Felice, in Genoa, where he sang Rhadames ten times in close succession; finally to La Scala, in Milan.

By that time his reputation was made. He next journeyed to Mexico for a special engagement, then back to Odessa, St. Petersburg, Madrid, Lisbon and Barcelona. This Summer at Covent Garden he sang opposite to Emmy Destinn in "I Pagliacci" and "Madama Butterfly." Since then he has been singing in concert at Ostend. He will likely be heard on the opening night of the Boston Opera House.

Boston Ladies' Orchestra in Baltimore

BALTIMORE, Aug. 9.—The Boston Ladies' Orchestra—Belle Yeaton Renfrew, conductress, is playing to appreciative audiences at Bay Shore Park. Three sacred concerts were given Sunday. This organization is attracting a great number of

music-loving people, who are pleased with the class of music and the excellent manner in which it is rendered. Mrs. Helen Eccles, of the orchestra, has left the Union Protestant Infirmary, where she was operated on for appendicitis. It is expected that Mrs. Eccles will soon be able to resume her work in the orchestra. W. J. R.

E. M. Bowman Opens New Organ

E. M. Bowman, the veteran organist and teacher, who is choir director at Calvary Baptist Church, New York, opened the new organ in the chapel on Squirrel Island, Me., on Sunday, August 8. He was assisted by Edith Elmore, soprano, Auburn, Me.; Bessie Bowman-Estey, contralto; Calvary Baptist Church, New York; Alexander Doyle, tenor, New York, and Miles Bracewell, bass, St. James's Episcopal Church, New York.

Mr. Bowman has presided at the organ in this chapel for the last eighteen years, with but exceptions while in Europe, as a labor of love. At a recent meeting of the townspeople Mr. Bowman was re-elected one of the five overseers and was made secretary of the board. Squirrel Island has been Mr. Bowman's Summer residence for many years.

Albert Carré, director of the Opéra Comique, Paris, is a stickler for scenic and atmospheric accuracy, in the production of which he is noted. He and his wife, Marguerite Carré, have now gone to Corsica, to study the background of Samuel Rousseau's "Léone," which he is going to produce next season.

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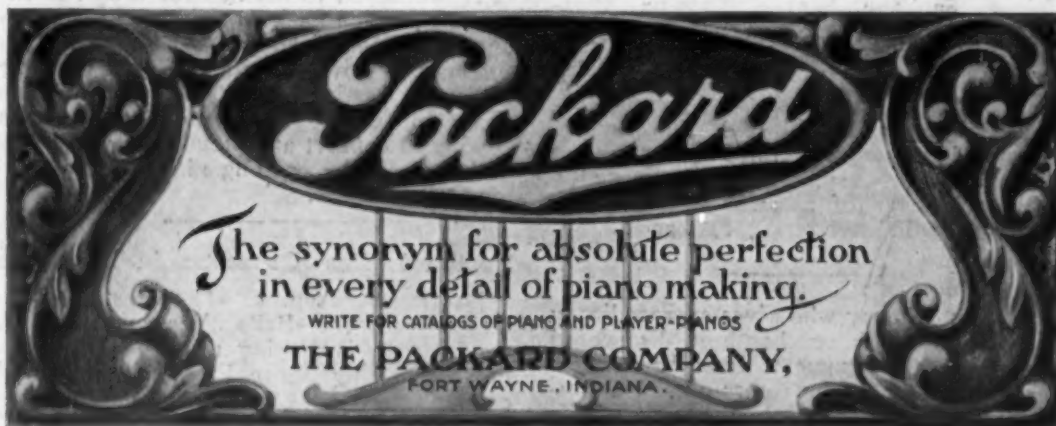
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